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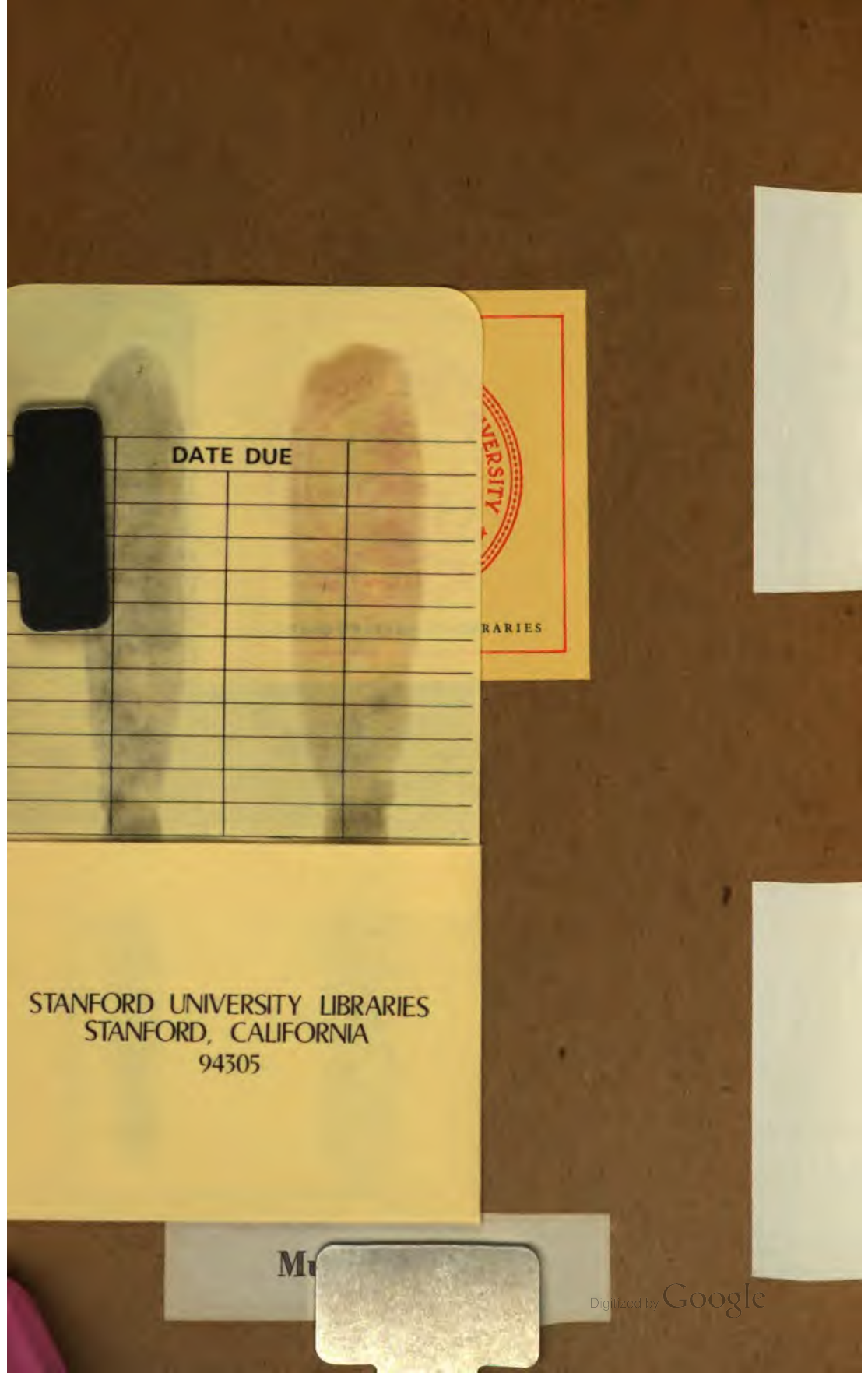
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MUSIC.

NOVEMBER, 1898.

THE EVOLUTION OF MUSIC.

(A Paper for Musical Clubs.)

BY W. S. B. MATHEWS.

Rightly understood, the art of music furnishes one of the most striking stories of evolution to be found in the entire course of human effort. Music is peculiarly the subjective art. Painting derives its inspiration from the colors and forms of nature, and the forms so derived constitute its entire expressive material. The building arts are much influenced by the nature of the material available, whether of wood, stone, straw, or brick. Sculpture begins and ends with the portrayal of the human form, either in repose or in action. Music, however, stands in a wholly different relation to the outer world. Nature, rightly understood, does indeed furnish combinations of sounds of a highly suggestive character to the sensitive musician, such as the murmur of the forest, the deep undertone of the sea, the songs of the birds and the like; but of the material which actually enters into our present art of music nature furnishes absolutely nothing but the harmonic chord, which, in its incomplete form, the triad, constitutes the point of repose, and in its more complete form, as seventh or ninth, constitutes a strongly appealing combination of tones required to be followed by something else; concerning which something else, however, nature gives no information or suggestion.

In spite of all this, music may be said, in a wholly serious way, to fill a long-felt want, since from the earliest traces of civilization there are evidences that some kind of an art of music was already in familiar use and hallowed by associations with the most intimate part of their cult.

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Every well-informed student of music has a general idea of the course along which music has progressed from its early beginnings among the ancient Egyptians, and its highly celebrated but insignificant tonal development in ancient Greece, its elaboration in the Netherlands, down to the beautiful and wonderfully expressive art which forms the basis of our symphony concerts, operas and oratorios.

The early stages of music were singularly meager, but perhaps no more so than was reasonably to have been expected in the then condition of civilization and invention. It is altogether likely that the scales of the early musicians contained no more than five tones; or, perhaps, these five tones repeated in a higher or lower octave to accommodate the different range of men's and women's voices. The musical instruments in use for thousands of years had but a small compass, sometimes five tones, sometimes ten or twelve; and so far as we know all of the music of the ancient world (meaning thereby all the music down to somewhere about 600 or 700 of the Christian era) was without harmony. If more than one voice sang they sang in unison and if instruments played they also played in unison. If something beyond the unison was ventured upon it was the octave already mentioned. Moreover, all the early music appears to have had its origin in emotional speech, just as Herbert Spencer suggests; the cantillation of the priests in the offices of the church today is probably not altogether unlike the famous musical part of the ancient Greek drama, the fame of which has come down to us with the accumulated reverence of two thousand years.

A curious circumstance connected with the early cultivation of music is the mystical sense of honor which was attached to the art in the early times, when the music itself had very little to warrant such a regard on the part of those who practiced it; and this has remained true throughout the entire course of the development. The conception of music and the conception of musical aesthetics (the end to be subserved by music, and the poetical suggestions to be awakened by music) have been more brilliant and beautiful by far than the music of any particular period. But this is only another way of saying that from the earliest times the ideal has been in advance of the real.

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The two motives on which musical progress has turned are the activity of a desire for musical expression in the mind of man himself, and its incitation and satisfactory reflection from the world without him. That is to say, we know enough of the mind to be quite sure that without sense perception to awaken the brain there is no mental action, or but little. Incitation through sense perception is the great quickener of mental life. It furnishes the fundamental material of thought and lies at the foundation, in one way or another, of the most advanced operations of the human mind; and while it is, of course, open to any one to imagine that an individual whose brain is entirely cut off from sense perception (as has happened in two or three cases in history) might still have a freely acting, living mind of a high order, a postulate of this kind has absolutely no ground whatever to go upon. In so far as we know mind, its life and activity depend upon a free response from the outer world around it. The nervous reaction, or perhaps the stimulative suggestions, of the various impacts of sense perception, seem to furnish the mind not alone with its material for thinking and many of its motives for thinking, but also, one might imagine, with a part of the very force with which it thinks; just as some philosophers have imagined that the sun keeps up its everlasting radiation of heat as a result of the meteors and asteroids which from time to time fall into it. This latter theory, I believe, is no longer held, and we are perhaps as far as ever from being able to explain the capacity of a living sun to maintain its constant outpour of radiant energy.

In the case of music, however, there is no manner of doubt that the range of tonal imagination in any generation will be measured practically by the capacity of the instruments of music in use in that generation. This will be true in all respects appertaining to tonal properties. In barbarous tribes where only drums make music we might expect an almost complete absence of the perceptions of melody, and this is indeed largely the case. In a nation whose musical instrument was the harp, with the long, not very tense, string, as was the case with the ancient Egyptians, and only five tones to the scale, it is morally certain that the most of the music was made within a corresponding compass. Moreover, a very striking

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and graphic illustration of this truth can be found much nearer our own times. Between the years 1200 and 1600 the current instruments of music in Europe were the harp and the lute. The lute seems to have had its most distinguished career somewhere between 1400 and 1600. The viol family began to appear early in this period, but the violin did not finally reach its perfect form until about this same period of 1600. Now the violin differed totally from all instruments which man had had before in this, in having a pure resonance and the capacity for sustaining tones and for swelling them and diminishing them at the pleasure of the performer, in a manner never previously experienced in the history of the race; for all the early music rested upon the harp tribe, the tones of which are always short, can never be increased after the first impact and are incapable of sustaining a musical phrase.

The organ, it is true, had a rude imitation of legato, but the tone was entirely inexpressive, beginning and ending with the same volume under all circumstances. Nevertheless, from the time the organ came into general use in the great musical centers of the church, viz., at Canterbury Cathedral, in England; Notre Dame, in Paris, and Cologne Cathedral and elsewhere, the singing after a while became developed along the pattern of the organ tone; and so arose those very elaborate motettes in the Netherlands, where a large number of voices, eight, ten or twelve, and even in some cases as high as forty, were interwoven in anthems and other service pieces, often with three or four different sets of words going at the same time, and with so little regard to musical expression properly so-called that the vocal effect could have been not greatly different from that of a better or worse kind of instrument playing the same chords and progressions.

But to return to the case of the violin. Up to the year 1600 there had never been in the world a real art of singing. No doubt the troubadours, minnesingers and jonglers sang ballads with more or less expression; but these pieces had practically the same melody for every stanza, no matter what the dramatic moment of the text required, and the best the artist could do was to vary his expression somewhat to conform himself to these different demands. In 1608, however, Monteverde put the violin at the head of the orchestra in place of

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the lute, which had previously held this position; and about fifty years later a real artist upon the violin appeared in Archangelo Corelli, who published his first book of sonatas and pieces for the violin about 1675, and very soon after this the famous Italian master, Alessandro Scarlatti, began to give the airs of his operas the passionate melodious sweep which we now know as "bel canto," an art resting upon long phrases and perfect sustenuto and an impassioned and beautiful control of the tone. It is as certain as anything can be that this art of "bel canto" was the direct result of the ear-stimulation of the violin in the hands of the capable masters who were then playing melodies upon it, and that without the violin our present art of singing would never have arisen.

It appears altogether likely that the ancient Egyptians had an instrumental music independent of words. This music must necessarily have been somewhat limited in tonal compass since their instruments had comparatively few strings, but there is no reason why it may not have been somewhat elaborate upon the rhythmic side, and from the appearance of the musical groups represented on the monuments we are justified in inferring that they made a successful dance music, an agreeable music for house purposes as well as for temple occasions.

The ancient Greeks, however, were much less fortunate in their musical resources, their only culture instrument being the lyre, a very insignificant affair with the compass of a small harp of probably never more than twelve tones, and during most of the Grecian history no more than seven tones. Even if these were doubled in the octave the tones themselves were short and not very musical and the low condition of the art is plainly to be seen in the fact that everything in their music turned upon the words, and that very little music of any sort was made without words excepting the music of the aulos, a very coarse and imperfect kind of oboe, which had no place in the drama or the more refined games.

Nevertheless, in spite of indifference to the art upon the tonal side, the Greeks had the most beautiful and elevated ideas of the power of music and of the place it ought to fill in culture, and few things have been written, even in our own days, more to the point than those by Plutarch and Aristotle. Plato, so often quoted, has somewhat effectively settled his

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own case by his admission that music without words is very difficult to understand. This places him determinatively outside of the class of musical natures, because to the musician music without words is even more easy to understand than that with words, music being its own expression to those who have the genius for it.

Our modern art of music differs from that of the ancient world to a degree which at first glance seems to place it in a wholly different world, having no relation with that of the ancients. In place of the ancient monody we have our elaborate counterpoints, our ponderous harmonic phrases, our richly colored instrumentation, and our highly impassioned polyphony with dramatic writing. In this everything is different from the old music. The melody is vastly more melodious. In place of the one melody four, eight, ten or twelve are going at the same time. A dramatic action instead of being repeated to an insignificant tune, stanza after stanza, is richly scored for instruments and voices so that the most astonishing stimulation is given to the imagination of the hearer; then, too, we have harmony and especially tonality; harmony being the art of combining sounds rationally and tonality the art of grouping chords rationally, so that there is a unity and a capacity for rational development.

Or, to say it another way, since about the time of Charlemagne our art of music has undergone a number of highly significant and far-reaching stages of development which perhaps we will better understand if we sketch them in their order.

Curiously enough, it seems to have been a suggestion of Aristotle that started the modern world in pursuit of what eventually became counterpoint and harmony. As already noted, the Greeks sang in unison or in octaves only, but Aristotle in one of his problems asked why it was that they did not magadize in fourths and fifths as well as in the octaves, since fourths and fifths sound about as well. This suggestion seems to have borne no fruit at all for about a thousand years, until we find in the Organum of Huchbald, a monk of St. Armand in French Flanders (840-930), a treatise upon music which is still intelligible to us. In this he gives parallel motion of voices in fourths as a proper way of setting the text of a mass. This, so far as we know at present, is the first land-

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mark of the modern art of harmony. Here we have these barbarous progressions of fourths and a little later the same thing doubled in a higher octave, thus giving rise to the similar parallelism of fifths between the middle voices. Later on, with some hearers, the fifths seem to have rather carried off the honors for a while, and to all appearance for something like a century this mechanical parallelism of melodies was the highest form of the art known, at least in church music.

The reservation here last noted is a very important one and must not be overlooked. Certainly from the earliest times the Celts and all northern nations appear to have made a great development of popular music, and very soon, at least by the year 1000, had harps and other instruments capable of producing more or less rational tonal progressions. Indications are not wanting that music was in a great deal of favor among the populace, and as these performances were entirely improvised, or at least unwritten, and as the art was passed along from father to son and thus gained the advantage of heredity, it is altogether likely and indeed quite certain that freedom of melody and in all probability the beginnings of harmony were arrived at among the people long before the church writers took any cognizance of them. The reasons for this belief are many, but perhaps three of the best are to be found in the famous "Summer Is a Comin' In" of the English school (about 1200 A. D.), which, while very elaborate, nevertheless rested upon a simple harmonic foundation; and the remarks of Walter Odington, to be quoted farther on, as well as the general character of the Welsh melody as known to us in the few specimens which have come down from these early times.

Moreover, it is not true, as the late John Hullah claimed, that the art of music was carried on by scholastic musicians during a period of six or eight hundred years without any attention being paid to the testimony of the ear, things being written according to the letter of the law, and the sound being left to take care of itself. This most certainly was not the case. Undoubtedly in the olden times there were many purely mechanical composers, as there always have been, but it is quite sure that there must have been a constant accession to the ranks of church musicians from this outside public of untrained geniuses. This happened and still happens in the most nat-

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ural way possible. The clever boy with a good ear and a nice voice is eagerly sought for the parish choir. If he has talent for music he soon plays the organ, and by the time his treble voice has faded away he is ready to perform other musical service for the church not less important; and so it happened in the olden times, no doubt, as it still happens in Catholic and Episcopal countries, that the great organists and musicians come into the art by the way of the parish choir and their early training in the music school of the parish.

Traces of an influence of this kind begin to appear very soon after this Organum of Huchbald, because the next following step was what is known as descant. Descant appears to have been the art of improvising an accompaniment to the plain song, because as soon as the singers commenced to carry their second voice of the organum in parallel fourths to the plain song they came presently upon very trying relations; as, for instance, let the melody in the key of C be accompanied by perfect fourths until the melody has F. There the note for the accompaniment would be B natural, which is an augmented fourth, a very trying interval and a very bad sounding interval, with a very decided inclination to dispose of itself in particular directions afterwards.

Now the descant singers appear to have encountered this difficulty and several others and it is not very long before we find them starting from a unison with the plain song and passing off by degrees until they had reached their limit of the fourth from the principal voice. And so the descant tended more and more to some form of counterpoint, having a certain independence of the melodic line of the plain song, but as yet moving always in the same rhythm.

The classification of intervals at this time was very curious. Octaves, fourths and fifths were considered perfect consonances, as they still are. Thirds and sixths, both major and minor, for a long time were considered dissonances and were avoided most sedulously. The honor of putting the third in its position as a consonance belongs to the English scholar, Walter Odington, who wrote somewhere about 1280 A. D. Odington says that the major and minor thirds are imperfect consonances; he says that previous writers have regarded them as dissonances, but if anybody will listen to them when they

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are sung he will find that they sound entirely well and that they are also entirely easy intervals for the well-trained voice to sing. Here we come upon the testimony of the natural man and especially of the natural Englishman, with an ear for melody and a sense of harmony undoubtedly developed from the harp. From this time on, therefore, the third began to be favored by the descant singers; and although at first the third had always to stand between two perfect consonances, that is, between the fourth and the fifth, or between the fourth and the unison, it was nevertheless admitted.

The testimony of the ear had now begun to make itself felt and better things were plainly to follow. After Charlemagne established the University of Paris a remarkable development of music began in connection with the Sorbonne and at the Cathedral of Notre Dame. Here and at Cologne, for about two hundred years, many influential musicians lived and worked. A considerable number of treatises upon the technics of musical composition and scores of compositions still remain to illustrate their practices.

Many of the ideas in vogue at this time were curious in the extreme. For example, one writer discusses the relation of text to the piece. A conductus is a composition in which the voices have independent melodies to the same text. Another kind of piece had a different text for each of the voices. Still another had the same text for three of the voices and an independent text for the fourth. One of the most curious illustrations of this fanciful spirit along about the same time was the composition of masses with a secular song taken as a cantus firmus in the middle voice. Many secular songs were used in this way, some of them of the most profane character, such songs as roysterers sang late at night in vulgar common tap rooms. "L'Homme Armée" was one of this kind which was very famous, and in many instances the words of the secular song were written along with it and the tenors sang these secular words while the remainder of the choir was working away industriously on "Crucifixus" or "sanctus" or whatever other moment of the mass might have been in progress. The effect must have been ludicrous in the extreme, if it could have been heard; much the same as if a funeral hymn should be composed with a tenor part "We won't go home till morning"

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running like a thread through the solemn tones. This was an illustration of what Berlioz might have called the "grotesque" in music and was on a piece with the action of the artistic mind in those days as still testified to by the French cathedrals of this period, the exterior of which is in many cases overladen with images of imps, satans and all kinds of grotesque designs, the church of Notre Dame in Paris being perhaps the most complete and beautiful example.

By the year 1400 the art of counterpoint as we now have it had begun to assume form. Canonic imitation began in Paris nearly two hundred years earlier and by degrees during this period composers had found out that the third and sixth were consonances and that actual dissonances could be used with excellent effect on the off beats, but never on the beat unless they were tied over. With the Netherlandish development the rhythmic organization of the piece began to receive more attention, and it must be confessed that the office and work of the mechanical composer was glorified as it never had been before and never has been since and, it is sincerely to be hoped, never will be. These people had a gift for formality and each composer desired to write something more elaborate and more complicated than any one before him. Hence the number of parts was very much increased, the canonic imitation was developed so that they had inverse imitation of both kinds—an inversion which commenced at the end and performed the intervals backward, and an inversion which answered descending intervals by ascending ones. It is obvious that neither of these kinds of imitation was recognizable by the ear, unless indeed much assisted by some striking figure of rhythm. The "crab" imitation, beginning at the end and working back to the beginning, is, of course, wholly unrecognizable by any ear under any circumstances; but the imitation of downward and upward intervals in inverse order affords more for the ear to seize and is recognizable within certain limits.

In my opinion the Netherlanders arrived at one by-product of their musical activity which they neither anticipated nor intended. Owing to the restriction of using dissonances only as passing notes or as suspended notes on the beat, it was impossible to write a large number of parts within the range of the voice without having them continually crossing each other,

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the accented notes being always pure chords, and thus the effect to the ear of the listener was merely that of a succession of chords; in this way the harmonic sense was very much strengthened and developed, and no doubt the foundations of tonality were suggested when nothing of the sort had been intended by the composer, and when contrapuntal elaboration of the most extreme kind had been the very end towards which they were working.

Nevertheless it must be admitted that the progress was hindered for a long time through the undue authority of tradition and convention. All the church composers persisted down to the time of Bach in writing in what were called the "church modes," which were traditional perversions of those of ancient Greek monody. It was open to the composer to begin and end upon any note of the scale he pleased; and thus he might write in the key of Re, the key of Mi, the key of Fa, or what not, and in Greece he was not limited to the natural scale tones from these points, but had three modes open to him—a "diatonic" (by steps and half steps, like our modern scale), a "chromatic" (with progressions of one whole step, one half step, and an augmented second), and the "enharmonic" (in which two quarter steps were followed by a major third). The church musician, however, was shut out of these refinements and had only the diatonic mode.

Now the natural ear of untrained musicians as early as the twelfth century appears to have settled upon two centers of gravity as being the one or the other the sole natural central points of union in diatonic progressions. These were the scale tones we now call Do and La. When we take the former as tonic we have a major mode; when the latter we have minor. The church musicians had no less than three major tonalities: those of Do, Fa and Sol; and three minor, Re, Mi and La. Whenever they used any of these except the Do and La of our modern music they were obliged to violate the natural progressions of the chords and to construct artificial cadence formulas, which had no foundation in nature.

Ever since the Greek philosopher, Pythagoras, brought back from Egypt the beginnings of a musical acoustic, in the mathematical ratios of the octave, fourth, fifth and major step, down to our own times, there have occasionally been fresh investi-

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gators hoping to find in mathematics the unassailable root principle of the art of music. In the later Greek times, especially in the Alexandrian schools, an immense amount of force was wasted in discovering as many different ways as possible of dividing the perfect fourth (4:3) into ratios having what they called "super-particular" proportion. By this they meant that the numerator and denominator of each fraction should differ by unity only, as so many musical rations do, e. g., 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, 15-16, 80-81, etc. Hence we find in Claudius Ptolemy's book on "Harmony" (by which he means mathematical-musical relations, and not the relation of simultaneous sounds) such tables as these: "Soft diatonic mode, 8-7x10-9x21-20—4-3. Medium soft diatonic, 9-8x8-7x28-27—4-3. Intense diatonic, 10-9x9-8x16-15—4-3.

The latter formula contains the true relation of the major scale, Do, re, mi and fa, excepting that the interval between the first and second degree is misplaced, the true order being 9-8, 10-9, 16-15. He then goes on to construct an octave by repeating this relation without a tone of disjunction, which, of course, brings him far from the truth. Indeed Ptolemy was entirely ignorant of the mystical significance of the octave relation in music, octaves being equivalent.

During the renaissance in Italy this mathematical quest was forgotten; but later on it was revived to very good purpose by Joseffo Zarlino, a priestly director of the music at St. Marc's in Venice (1558-1588). Zarlino was fortunate enough to settle many of the correct relations of the major mode. He gives a curious diagram of the octave, showing the following relations:

The octave divides into a fifth, 3:2, and fourth, 4:3.

The fifth divides into a major third, 5:4, and a minor third, 6:5.

The fourth divides into a major third, 5:4, and a diatonic half step, 16:15.

The major third divides into a large whole step, 9:8, and a small whole step, 10:9.

The large whole step divides into a diatonic half step, 16:15, and a chromatic half-step, 25:24.

In this diagram we have the working ratios of modern theory, barring the deviations therefrom necessitated by what

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is called temperament, by means of which all our keys return upon each other, as when we go from sharps to flat keys, and vice versa, by means of what we call enharmonic changes.

In addition to placing this part of the acoustical theory upon clear record, Zarlino developed a theory of harmonic dualism, holding that all harmony is of its nature either major or minor, according as the thirds are the one or the other. These two modes of every tonic he attempted to derive by justifying the minor mode upon the theory that it was an inversion of the major, the minor scale building downwards from a given tonic by the same intervals as the major scale builds upwards. As, for instance, taking the major scale of C as model, a descending scale from C following the tones of A flat will have the same order of downward steps and half steps as the upward major steps and half steps of C major. It is this capacity of conceiving the mode which Dr. Riemann in our times holds to be justification for the frequent, we might say habitual, interchange of major and minor upon the same tonic—a custom hallowed by association with all the great names of composers from Bach down. It is just as usual to change from C major to C minor and back again as it is from C to A minor—perhaps more usual.

In performing this service to musical theory Zarlino, without intending to do so, gave the church modes a black eye, which a hundred years after his time was made still more effectual by the imagination and delightfully musical writing of Sebastian Bach, since whose time the church modes have no vitality except from liturgical and conventional standpoints.

Zarlino's clearing up of the true modality of music was further reinforced and advanced by the French genius, Jean Phillippe Rameau, who wrote between 1722 and 1750. What Rameau did was to reassert the true principles of musical acoustics, and to prove by means of them the identity of all positions and inversions of the same chord, thus simplifying musical theory prodigiously. Rameau also made considerable progress in clearing up the natural feeling and tendency of the different chords in the scale, the recognition of which by genius is the key to the effect which some music exercises over the

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feelings, an effect which mechanical composers miss, not having this inner light of harmonic sense for their guidance.

Rameau's work was again taken up by an Italian composer, the celebrated violinist, Tartini, who discovered, somewhere about 1760, the "combination tones" which are formed when two sounds at the interval of a third or sixth are well sounded upon the violin. These (which in reality are the natural roots of the consonance sounding) he took as a means of ascertaining the truth of the intonation—something very difficult to be quite sure of in the higher positions of the violin. This part of the progress has in our own days been well forwarded from the theoretic side by such German theorists as Hauptmann and Helmholz; and from the artistic side by all the great composers, the Russian Tschaikowsky being perhaps the most daring and successful in finding out new chords and progressions for touching the feelings and kindling the imagination.

All along in this progress there has been a very large and active force of which this discussion makes no account. It is that of the popular musicians. From the twelfth century, and most likely from the very beginning, folk music has been made upon whatever instruments the civilization afforded, and along whatever track of consonance and dissonance, melody and harmony, the training of the age sanctioned. Much of this work was no doubt ephemeral, and much of it vulgar. Other parts of it, however, belonged to the real sphere of genius, and it not only pleased its own generation but aided in forming the ears of children who afterwards acquired laboriously and from imperfect theory sanctions which their own ears had already more reliably testified to them. That all this work had an immense influence upon the progress there can be no question whatever. But the actual evidence is almost impossible to find, for the reason that nearly all these productions like those of so many Hungarian musicians of our own days, were traditional and improvised, and never received the seal of writing. Hence every man's genius perished with himself, or at best a feeble reminiscence of it was passed along to the next generation. How much has been forever lost to mankind in this way we cannot say. But that it was a vast amount we must infer from the fortunate turns of melody preserved to us in some of the old dances and songs which have fortunately

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been reduced to writing. Examples are to be found in Boehm's "Die Tanz in Deutchland," and in the surviving melodies of the Celts, as preserved in the popular tunes of Wales, Scotland and Ireland.

The course of development thus sketched in outline might be further elaborated by showing the influence of some of our modern instruments, and particularly that of the pianoforte. Already Bach himself, although a player upon the clavier rather than upon the pianoforte, shows in many of his preludes and occasionally in his fugues a tendency towards peculiarly pianoforte passage work, having little reference to the elaboration of the musical idea with which he is ostensibly occupied. The prelude and fugue in C sharp, No. III of the Clavier, illustrate this point and show that Bach had a pleasure in what has been called "eating sugar with a spoon," in other words a pleasure in tonal successions which merely sound well. All the composers have illustrated this fondness for tonal sweetmeats in their piano works, the nearest to an exception, curiously enough, being the sweet-tempered Mozart, in whose music mellifluous passages cut a small figure. The god-like Beethoven was always a virtuoso, and from first to last was not above relapsing into brilliant, and for his time sensational, passage work. Look at the sonata in C major, opus 2, the Appassionata, and many others, not excepting the variations in the last of all.

The most brilliant example of the stimulative effect of the pianoforte tone as such is to be found in Schumann, who not only illustrated a multitude of pianoforte effects which he found out at the keyboard, but discovered that these tonal effects were full of mystical tonal-poetry. This shows in all his larger works, and even the sonatas do not wholly escape. As for Chopin, the pianoforte passage cuts a very large figure in all his more brilliant works. These, however, do not stand in the same relation as those of the writers mentioned, being merely an improvement upon the passages of his predecessor Hummel, and in no case containing poetical suggestions. They belong to decorative art, purely and simply. In some of his nocturnes, however, he reverts to the piano sweetmeats with real poetry. One of the best of these places is the middle part of the Nocturne in G major (with thirds and sixths), opus 37,

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where the quasi "cradle" effect is peculiarly pianoforte in character. The solemn passage of chords in fundamental positions, forming the middle piece of the nocturne preceding this (G minor), is another case in point. In short the dependence of modern music upon sense-incitation through the ear is to be traced in every important work we hear, those of Tschaikowsky not excepted.

Moreover, influences cross and intermingle. Everywhere we find in piano music traces of orchestral influence; and in the later productions of the sensational school, from Liszt down, and particularly in the productions of Richard Strauss, we find orchestral "mix-ups" of the same kind as the bravoura cadenzas which Liszt originated upon the pianoforte, or, perhaps, to say it more truthfully, Paganini originated upon the violin.

The influence of sense-incitation is to be seen in another respect quite as noticeably as in those already mentioned—namely, in the continual increase of sonority and harmonic complexity. While certain kinds of complexity have been diminished, so that nothing is now written like the Netherlandish motettes, this has happened only because the direction thus abandoned was a false one. Having once got itself upon the track of rational tonality, in which every chord bears a certain relation to a tonal-center of gravity called a "tonic," and thereby has in it a certain quality of emotional force (as if leading forwards towards a longer story, or returning again towards a repose), a wholly new career of elaboration has been begun and has already reached a very complicated development, the essence of which is the temporary disturbance of harmonic repose through arbitrary substitutions of dissonant tones for one or more of consonant tones of the chord supposed to be sounding. Every such substitution has to be corrected or terminated by the appearance of the tone temporarily displaced; but at this moment a new substitution is possible in some other voice, or even in the same voice in the new chord. This principle, which began long before the time of Bach, has reached in Richard Wagner's opera of "Die Gotterdaemerung," a development so excessive as for nearly a generation to render that work unpleasing if not incomprehensible. Later experience, however, has educated the ears

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of the generation until nothing of this kind any longer surprises it, and young children seem to start out in their musical life with a heredity (or at least with an unconscious training of ear) enabling them to receive such like evasions of pure harmonic writing with intelligence and sympathy. In fact, a brilliant genius of the modern school not long ago gave utterance to the sentiment that perhaps the time would come when dissonance would be so well understood that it would no longer require to be resolved.

The general lesson from this sketch of the course along which music has come is that no end is in sight; and that, for all we know, the increase of elaboration, the frequency and utility of dissonance for purposes of expression, may be destined to reach a point which even to our supposedly advanced ears appears incredible, or, if credible, inartistic. There is, however, a root principle to be traced throughout the entire later steps in elaboration. It is that of emotional expression. Dissonance has been added in the effort to make the movement of the music stronger and, by means of dissonant coloring, to depict strained emotional states and dramatic complications too conflicting to be expressed by pure harmony. The increase in dissonance, therefore, has followed in even step with the effort to represent deep conflicts, trying situations, and the restless and unsatisfied soul-life of the modern world, in which merely bodily pleasure has ceased to be an end of itself, and all kinds of soul-experience have been and will be explored.

According to the views of Count Tolstoi and others of his school, this progress has already surpassed the boundaries of art, and is occupying itself with mere hapless sensation. This, however, is a charge which is renewed in every generation towards all who are in marked advance of the general average in art. The next following generation usually accepts the positions of the most advanced workers of the previous, and a new advance begins, which in turn is reviled until it can no longer be avoided. It would seem, nevertheless, that a time must come when the question would arise as to the necessary preponderance of beauty in any art product; if not immediate beauty then at least beauty by suggestion and result. And that this kind of principle would eventually lead to a mod-

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eration of these intense orgies of the dissonant and the strained, in favor of something more nearly resembling a healthy and pleasurable composure of spirit.

One thing, at least, is quite sure; it is that sooner or later, as Hegel said, art, and particularly musical art (which is the most subjective of all) is bound to bring to expression the entire content of the human spirit; and since in the nature of the case human nature will continue to change its form of consciousness in every generation, so the musical art will continue to grow according to the demands of this kind of expression.

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ROBERT FRANZ.

BY AD. M. FOERSTER.

It may be well at the outset to state that the following lines are not intended as a biographical or critical sketch, but simply to give a brief record of personal relations to the composer and a few extracts from his letters.

In the summer of 1874, while a student of the Conservatory of Music at Leipzig, Germany, I yielded to a desire to meet the man who was without a doubt the highest representative of what was best in song-writing. I had idolized him through his songs, and in such a frame of mind, I sought the small town of Halle, with the avowed purpose of getting inspiration and advice that could prove beneficial to me in later years. At that time he lived on the Louisen Strasse (he subsequently removed to the Koenig Strasse, where he died in October, 1892).

It was certainly a singular and naive feeling that I experienced when I stood before the door that bore the simple words: Dr. Robert Franz—a name to which my eyes were familiar only on printed music pages.

The formality of an introduction being over, I did not find it difficult to arouse his sympathies when he found that I had a rather extended knowledge of his songs. He was kind and genial and made me feel absolutely at ease. He spoke fluently and often with gesticulations; his voice was firm and his general manner cordial. He naturally inquired about his Leipzig friends. When I referred to Carl Ferdinand Becker, the musical historian and one of the first teachers of the Conservatory during the Mendelssohn regime, with whom I had become intimate through his family circle, he related an incident that seemed to give him mental pain. It was during a conversation with Becker, at a railroad station, that a whistle of a locomotive affected his hearing, which had been somewhat impaired already. This irritation, among other causes, eventually lead to a total deafness. It was almost pathetic to see him sit at the piano, singing and playing excerpts from

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his songs; it was genuine enthusiasm, even though his voice was not melodiously musical. A few years later paralysis of the arm and hand was added to his already overburdened life. He was finally obliged to resort to the lead pencil as a means of correspondence. It was but natural that he should be depressed, and lacking an incentive for composition under such conditions, yet he seemed to be constantly employed in some manner.

He showed me a number of manuscripts, among them some vocal extracts (arias, etc.), by Handel, since then published, and spoke at length of revising the "Messiah," though it was some years later before he carried out the plans suggested at this time. He seemed especially proud of his edition of the works of Bach and Handel. Having very decided opinions in the matter of art-principles, he held a very pronounced aversion to what he termed the "historic school," which he designated as rather pedantic and narrow; yet, notwithstanding, he was not a radical, and believed only in such additions and modifications as would represent a work in the most artistic form, free from platitudes and conventionalities.

As already said, he wrote but few songs at this time. In fact, he had a number in his desk that were not ready or ripe enough for publication. He always insisted that a work should be subject to sufficient reconsideration to make it free from the feeling of reconstruction or alteration. Thus did he publish but slowly.

While he spoke with great warmth of the attitude of Schumann, Mendelssohn, Wagner, Liszt and others towards him, it was Liszt of whom he could not be too profuse and lavish in his admiration and gratitude. Franz Liszt—the most unique and remarkable musician of the nineteenth century—extended to Robert Franz the heartiest praise, appreciation and assistance. In his brochure, "Robert Franz" (now included in the complete literary writings), and in his transcriptions of a number of the songs, he showed the deepest sympathies for the Franz muse. I often wonder whether Liszt will ever be accorded the full measure of his worth, and the influence which he exercised in every direction; he was indeed a veritable musical philanthropist!

Franz often spoke very bitterly of the negligence of his

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songs; he keenly realized the fact how seldom singers will sing what does not afford them an opportunity to display their voices, or enables them to make sensational effects. He was fully conscious of the purity of his style, which meant only to

ROBERT FRANZ.

reflect the poem in a musical garb, ignoring every means that would tend to detract from the song. It is the poetical conception that must stand out in bold relief, not the interpretation of the singer. He seemed displeased over the manner in

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which only a certain few of his songs were sung, at the exclusion of many that showed new and different phases of form and expression. After my return to Leipzig, and subsequent return to my native country, we exchanged letters freely. One of the most predominating features of his letters, is a constant reiteration to study Bach and Handel and to keep in close touch with the past. In a letter dated May 20, 1884, he shows some of his strong likes and dislikes thus: "I am no doubt indebted to you for the Festival programme book. * * * I shall make no objections to the ovations which Pittsburg bestows on Wagner (and some modern composers), but it would have pleased me greatly had some recognition been given to the past. Bach and Handel should have been represented in the face of such an array of talent. Whether the soloists would have been served as well, is a different question.

"I am very glad to see your opus 10, 'Thusnelda,' on the programme, and hope it will do you much good. * * *

"In the last few years I have published a suite in C minor, by Seb. Bach, which existed hitherto only as a sketch left by Bach; also the trio from Bach's 'Musikalisches Opfer'; three cantatas by Bach, and finally, the new edition of the 'Messiah,' based upon Mozart's instrumentation. This will appear in the fall through Kistner. * * *

"My sing-song is receiving more attention in Germany, especially lately at Vienna. My opus 1 will soon celebrate its fiftieth anniversary. When one considers that, having striven to do the best, and to have, with reasonable success, attained it, one can only say it was a trial of patience which can only be understood when one knows the status of musical affairs in this country. * * *. Yet, notwithstanding all this, I have not the remotest doubt that the principles which have always guided me will eventually conquer, but I shall not live to see that!"

In a letter dated November 15, 1883, he speaks of being engaged on a revision of the "Messiah" score: "The Handel and Haydn Society of Boston already have some additions of mine, but they are only attempts, which I must now revoke, since I have found it necessary to make greater alterations, not having fully realized how much this edition had suffered through other sources."

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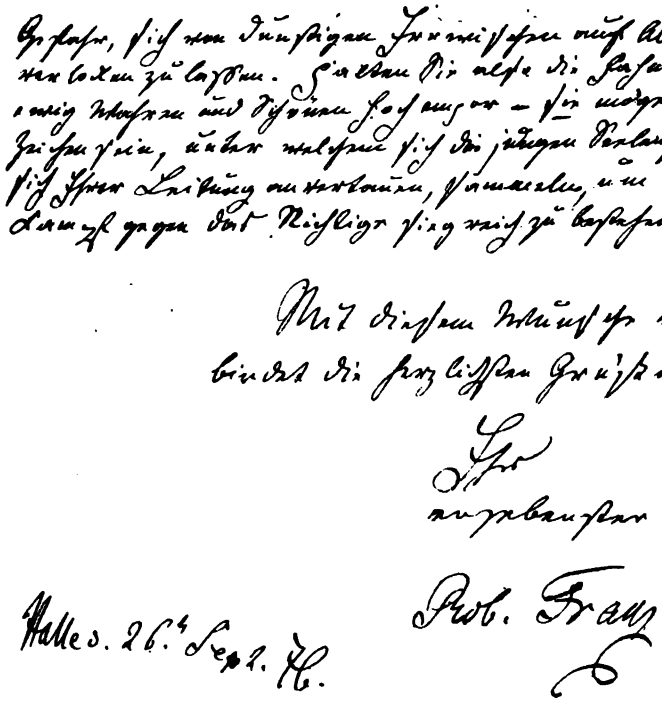
It is of interest to note how justly he treated the different authors connected with the newly revised score. In the preface he says: "The newly added passages are distinguished in the present edition by the letter F, those added by Mozart by the letter M, and those found in the original score by the letter H, and lastly the letters M F are used to designate those parts where I made use of Mozart's instrumentation."

It has often appeared strange to me that he cared more for



the services he rendered in editing the works of Bach and Handel than for his own creations. While he had an exceedingly strong poetical nature, his whole soul seemed bent on treating everything polyphonically. It was to him what counterpoint was to Bach. How largely he was endowed by poetical taste is best demonstrated by the magnificent choice of poems that form the basis of his fine songs. No composer ever exercised such uniform criticism in the choice of poems as Franz; this feature is indeed worthy of being unreservedly

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extolled. What a beautiful aspect the eye beholds while perusing the pages of his music! Such minute accuracy of detail is found in no composer prior to the advent of Franz.

He felt much interested in the musical affairs of this country, and had many ardent friends and admirers here. Foremost among these was Otto Dresel, for many years a resident of Boston, with whom he edited Bach's "Well-tempered Clavichord," based principally on the peculiarities of a freer polyphonic style. John S. Dwight, through "Dwight's Journal," was exceedingly influential in his behalf, and did much to introduce the songs and revisions.

A few years ago my friend Edgar S. Kelley wrote at length on the value of Franz's songs, drawing attention to various interesting traits. William F. Apthorp included an excellent essay on Franz in his "Musicians and Music-lovers."

As there had been no new picture of Franz for several years, I incidentally asked him if he would have one taken. To this he acquiesced, and had one made which appears here for the first time. He frequently sent me pamphlets and articles relating to himself and his writings; also a set of six songs, opus 52, from Leipzig, August 7, 1884, that had just been issued. It was but natural that with such unrestrained admiration I should endeavor to show him some attention, and thus were published the six songs, opus 6 (C. F. Kalmt, Leipzig), that are inscribed to him.

Much has been said against the small Lied-form; and yet it can be successfully proven that the most beautiful and worthy musical thoughts can be portrayed in this condensed form, and through no single composer have more delicate and exquisite musical emotions been given to the world than those found in the art-mine of Robert Franz.

To have comprehended the songs of Franz, implies refinement, skill, poetic freedom, elasticity of expression and a complete self-abnegation.

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THE MUSICAL OCTAVE.

BY C. STANILAND WAKE.

In his very interesting work, "Plato and the Other Companions of Socrates," Grote, the English historian of Greece, gives an analysis of Plato's Timaeus, in which is described the creation of the Kosmos by the world-architect, Demiurgos. We are there told that after forming the Kosmic sphere and endowing its parts with certain motions, Demiurgos made it a soul by the mixture of three ingredients—the Same or Identical, which is the indivisible and unchangeable essence of ideas—the Different, that is, the Plural or Divisible essence of bodies and of the elements—and a third principle compounded out of the other two. These three ingredients were thoroughly blended, and the whole was then divided into parts which were afterwards united once more in certain harmonic numerical proportions—complicate and difficult to follow, as remarked by Grote, who reproduces a "musical diagram" given by Plutarch to aid in the understanding of Plato's ideas. But this diagram throws little light on the subject in the absence of Plutarch's own account of Plato's theory, which may be found in his essay, entitled "On the Procreation of the Soul." It is quite possible that Plato, who purposely refrained from giving information on certain subjects, intended that only the initiated should understand the significance of his statements, which, according to Taylor the Platonist, assume an acquaintance with the difference between arithmetical, geometrical and harmonic progression.

Let us see, however, what explanation is given by Plutarch of the Greek philosopher's statements. He tells us that the quaternary of numbers set down by Plato, "contains the unit, the common original of all even and odd numbers. Subsequent to which are 2 and 3, the first plane numbers; then 4 and 9, the first squares, and next 8 and 27, the first cubical numbers." Hence he supposes it was Plato's intention that

(1) See Plutarch's "Moralia;" Goodwin's English Translation, Vol I.

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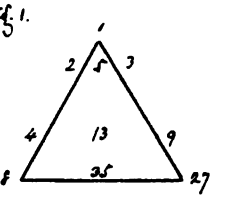
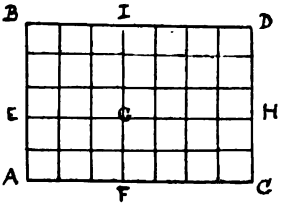
the numbers should be placed, not in a single line, but the even numbers together in one line and the odd numbers together in another line opposite to each other. To illustrate this explanation he arranges the numbers according to a triangular figure, of which the following is a copy:

fig. 1.



Plutarch then refers to the fact that by the addition of those pairs of numbers we obtain as products, 5, 13 and 35, three numbers with which the Pythagoreans associated certain ideas. Thus 5, which formed the basis of the Greek numeral system, was called by them the Nourisher, as they believed the fifth to be the first of all the intervals of tones which could be sounded. As to 13, the Pythagoreans called it the Remainder, "despairing of being able to divide a tone into equal parts." And as to the number 35, they named it Harmony, "as consisting of the two cubes 8 and 27, the first that rise from an odd and an even number, as also of four numbers, 6, 8, 9, 12, comprehending both harmonical and arithmetical proportions." That his meaning may be the better understood, Plutarch gives a "scheme for the eye," which is as follows:

fig. 2



In explanation of this diagram Plutarch says: "Admit a right-angled parrallelogram, A B C D, the lesser side of which, A B, consists of 5, the longer side, A C, contains 7 squares. Let the lesser division be unequally divided into two

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and three squares marked by E, the larger division is two unequal divisions made of 3 and 4 squares marked F. Thus, A E F G comprehends 6, E B G I 9, F G C H 8, and G I H D 12." The Greek writer adds: "By this means the whole parallelogram, containing 35 little square areas, comprehends all the proportions of the first concords of music in the numbers of these little squares."

In another of his essays, "Concerning Music," Plutarch explains the construction of the musical octave, showing how the numbers 6, 8, 9, and 12 enter into it. He states that the octave has a double proportion between its two extremes, which he takes to be 6 and 12. The intermediate numbers must, he adds, hold a proportion to the extremes of one and a third and one and a half. Such are the numbers 8 and 9; for 8 contains one and a third of 6, and 9 contains one and a half of 6, giving one extreme. The other extreme is 12, which contains 9 and a third part of 9 and 8 and a half part of 8. The Greek writer puts these figures into the form of a double proportion, thus: as 6:8::9:12, and as 6:9::8:12. This means only that as 6 contains three twos, and 8 four twos, so 9 contains three threes, and 12 four threes; and as 6 contains two threes, and 9 three threes, so 8 contains two fours and 12 three fours. In the former case we have the proportion of 4:3, characteristic of the diatessaron, and in the latter case, the proportion 3:2, which is distinctive of the diapente, the two intervals of which the octave was said by the Greeks to consist. Plutarch does not explain how the above numbers were arrived at, but the intermediate numbers 8 and 9 appear among the squares and cubes referred to in "The Procreation of the Soul," and as the two extremes must equal the two means, which give 72 as their product, the former must be 6 and 12, which also give 72.

We have seen that 35 was called Harmony by the Pythagoreans, as being the product of the addition of the four numbers, 6, 8, 9 and 12, which enter into the construction of the musical octave, and it might be thought that the octave ought to be divided into thirty-five parts to give the relations represented by those numbers. That is not so, however, and the smallest intervals used by the ancient Greeks would seem to have been the quarter tones obtained by dividing the tones into

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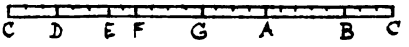
four equal parts, a scale of 24 dieses being thus formed. *Although the number 24 can be derived from the above figures only in an indirect way, it would seem to furnish the true division of the octave, as I have endeavored to prove in a previous article. **The number 24 is obtainable by multiplying the numbers 6, 8 and 12, by 4, 3 and 2 respectively, and the three latter numbers added together make 9, the fourth of the Platonic numbers. But 9 is the cube of 3, which multiplied by 24 gives 72, the product of the two extremes, and also of the two means, of Plutarch's proportion. Probably, however, twenty-four is to be regarded merely as the duplication of twelve, one of the extremes of the proportion, a number which was anciently of great importance, as is evident from its association with the Zodiac, which is divided into 12 signs, and with the foot measure of 12 inches.

There does not appear to be anything to show that the Pythagoreans had any special regard for the number 12, and yet there are reasons for believing that it formed the real numerical basis of the musical octave. But before considering this point, let us see whether the division into twenty-four parts will furnish the numerical principles referred to by Plu-

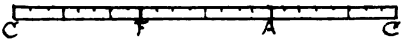
fig. 3



tarch. This division is noted in the musical staff of Fig. 3, on which are marked the recognized intervals of the modern diatonic scale.

If we analyze this scale in accordance with the principles of the triad, we find that it first divides into three equal parts,

fig. 4.



giving the intervals C F, F A, and A C, each of which contains eight subdivisions of the scale, as shown in Fig. 4.

But the elements of the staff may be so re-arranged as to

*"The Modes of Ancient Greek Music. By D. R. Munro, page 53.

**MUSIC, December, 1896.

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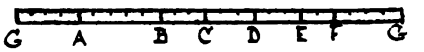
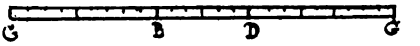
make the two poles of the octave C and G change places, as represented in Fig. 5.

fig. 5



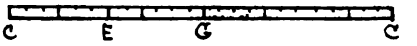
Here we have the octave of G, which includes the trial G B D, as shown by the next figure.

fig. 6



In this figure we find number 9 twice, that is in G B and D G, while in the interval B D, which completes the scale, we have 6 subdivisions. Thus we have found within the limits of the octave the two mean numbers 8 and 9, and also the first extreme, number 6, which appears twice, moreover, in the triad C E G, as exhibited in the following figure:

fig. 7



The intervals C E and E G of this staff both contain six subdivisions, giving one of Plutarch's extremes, and the other extreme, 12, is furnished by the simple polar division of the octave into two parts, that is, by the intervals C G, G C. It is in this polar arrangement that we must really seek for the origin of the octave, which may be described as the product of the combination of two triads, which stand towards each other in a polar relation. The discovery that the ancient orientals used the pentatonic, or five-toned scale, corresponding to our F, G, A, C, D, which is still retained by the Chinese and most of the uncultured peoples shows that the musical diatonic scale has gone through a process of development. It is not necessary at present to consider this point, however, as we have to deal with the existing scale, which has been reached through the operation of certain fundamental principles of Nature.

To understand the polar construction of the octave based on

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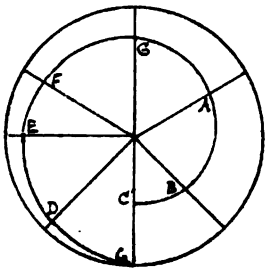
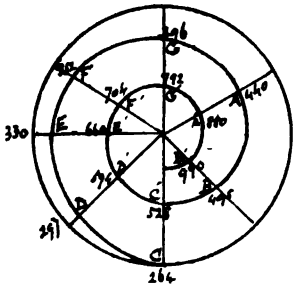
the diatonic scale, it is necessary to understand that, notwithstanding the appearance of the key-board of the piano, the octave of tonal sound cannot in Nature give a straight line; as already indicated in MUSIC.* Waves of sound are curvilinear, and the octave, if it is to be graphically represented, must assume the form shown in the following diagram:

fig. 8



This figure is remarkable, as if its inner curve be continued so as to exhibit a series of octaves, it would furnish an illustration of the mathematical principle known in geometry as the method of limits, in which "a variable" is constantly endeavoring to reach a constant limit, but can never succeed in doing so. Thus in Fig. 8 the distance from C to C', which may be

fig. 9



termed the octave radius, is exactly half the distance from C to the center of the circle. The radius of the next octave would be half the distance between C' and the center, and so on; and as the remaining distance has always to be halved to

*See Nos. for December, 1896 and August, 1897.

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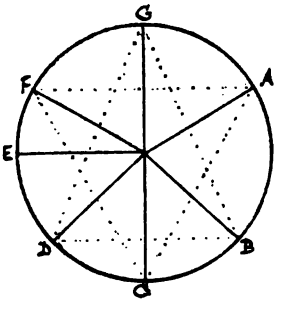
obtain each successive octave, it is evident that the center can never be actually reached. The applicability of this principle of the variable to the musical scale, follows from the fact that the vibration number of a note in any particular octave is twice as great as that of the same note in the octave next below; that is, the frequency doubles as we proceed towards the center of the circle. It may be well to illustrate this principle by showing the octave of each of the notes of the diatonic scale. See figure 9.

If we trace the curve from any particular note of the scale here represented to its octave, we have the octave curve of that note, so that Fig. 9 may be regarded as a combination of seven octave curves. Although it would be possible to show by reference to it the formation of the typical octave, it will be easier to do so by means of a simple circle, as represented in the following figure:

Fig. 10



This figure may be regarded as the section of a sphere of which C and G represent the two poles. On the diagram will be seen certain dotted lines which form two triangles, the apices of which are formed by C and G respectively. These triangles, which may be considered as standing for the triads F A C and G B D respectively, are not of the same magnitude, owing to the fact that, while the intervals of F A C contain only eight subdivisions of the circle, the intervals D G and G B contain nine such subdivisions. This does not, however, affect the polar character of the figure, which may be skeletonized as in figure 11.

It could be shown without difficulty that these two triangles are to be found in the six non-axial angles of a cube, which, if

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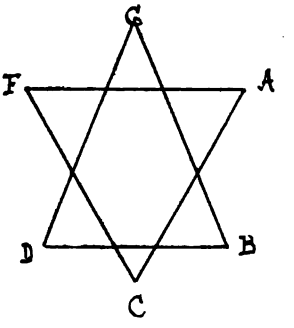
fig. 11



rotated about a wire passing through the two axial angles, forms two cones, base to base, but overlapping like the triangles of the above figure. The cube when thus rotated may be treated as representative of a sphere, portions of whose two hemispheres overlap in like manner. If a plane be taken through the equator of such sphere, that is, at equal distances from its two poles, the plane will contain portions of both sections, so that if the musical octave be marked on the circle formed by it, we shall have the several notes of the octave as in Fig. 11. Nevertheless the octave would still be a combination of notes belonging to different polar sections, each of which may be supposed to be divided into twelve parts, the union of the two giving the full twenty-four subdivisions of the octave required for the proper construction of the scale. On this assumption, the following diagrams will represent the two halves of the scale treated as forming a circle, instead of a spiral curve as it should do in reality.

fig 12

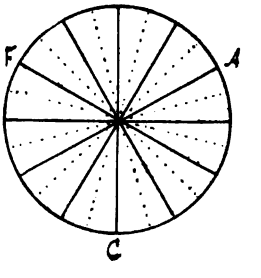


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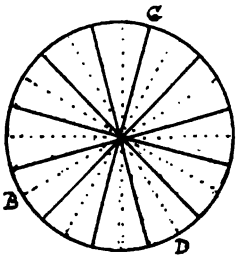
Fig 13



The dotted lines show where the thick lines of one figure would fall on the other figure if the two were combined. In this manner can be obtained the twenty-four subdivisions of the scale; each note occupying its proper place if the figures be placed back to back. But it will be seen that one of the notes is missing, and, curiously enough, it is the note E, that constitutes the connecting link between C and G in the tonic triad which, according to the theory of Moritz Hauptmann, forms the basis of the key, the triad of G being imposed on it as dominant and that of F as subdominant.* This explanation of the formation of the key is probably correct, but as already mentioned, the musical scale has undergone development, and in the ancient pentatonic scale one of the missing notes was E, the other note being B. As shown, however, by Carl Engel, in his "Music of the Most Ancient Nations," these two notes, although not ordinarily used by the Chinese, who have preserved the five-toned scale, are employed occasionally, "in the same way as we introduce chromatic intervals into our diatonic scale" (page 171). We have here distinct proof of musical development. Whether this was the first step of progress from the gamut of tone originally furnished by Nature, inanimate or animate, we do not know, but if there were any earlier stage of development, traces of it ought to be found among the aborigines of Australia, whose ideas are of a very crude character; time being beaten with a stick on a log of wood or a rolled-up skin, or even by clapping the thigh with the hand. The formation of the diatonic scale has been governed, however, by the law of segmentation, as shown in a previous article in this magazine, and if it be true that the

*See "Primer of Musical Forms," by M. S. B. Mathews.

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numbers 2 and 3 govern the intervals of the scale, that is, if the scale is the result of a combination of binary and trinary segmentation, the five-toned scale was probably the earliest to be formed. It may be said, indeed, to symbolize the vibrational activity of Nature, on the one hand, and the response of the organic factor, on the other hand, these together forming a unity which may be intellectually analyzed, but which, as expressions of the first law of motion, necessitate each other and therefore are as inevitably connected as are cause and effect.

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PUBLIC CONTESTS IN CONSERVATORIES.

BY M. KUFFERATH IN "LA GUIDE MUSICALE."

Now that the conservatories have all had their annual contests the question naturally arises what they have produced from an artistic point of view. The answer to this will be purely negative.

These musical contests constitute one of the most serious mistakes of our musical instruction. If upon this point you ask the opinion of professors who are sincere they will reply unanimously that the utility of these public contests as a means of determining the progress of the pupil is absolutely nill, or at the most very doubtful. If there are one or two natures which they stimulate, there are twenty others which they discourage and irrevocably lose.

Their least inconvenience is their favoring among young artists the sad tendency to consider themselves as having completed their course at the moment when they obtain their first prize. Thus when they are merely beginners they believe themselves already artists, well up in all the mysteries of art. They inhale the incense of the stage, taking the first applause that strikes their ear as the sign that they are already artists. They sleep in dreams of glory, and it is rare indeed that they wholly recover from the enervating influence of this experience; graduating from the school as mediocre virtuosi, they pass along and become bad teachers, or players in orchestra, chorus-masters and sometimes even worse.

But this is only one of the inconveniences of public contests. There is another much more grave, it is the break which the preparation of the graduating piece necessarily creates in the continuity of study. In the course of each scholastic year two months, or three, are regularly devoted to its preparation. The graduating piece once designated, the instrumental pupils work upon nothing else than these pieces, and in the singing and dramatic classes it is the same way; everything else is neglected. Generally, indeed, the study of the piece destined

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for public examination is a very painful task which has nothing in it rational or methodic. The master rapidly indicates to the pupils the proceeding most convenient for conquering the difficulties of the pieces selected; or, if it is an air or a scene, the effects which it will be necessary to make if they wish to succeed. It is not at all by analytical study that the pupil is led to a more or less complete interpretation. It is by a most vulgar and empirical proceeding of imitation that is purely mechanical, with which intelligence, taste, sentiment or spontaneity have absolutely nothing to do. From this it results that every year a vast amount of precious time is daily lost by the pupil.

Moreover, these public proofs give very little evidence concerning the actual qualities of the candidate. Upon this point the most competent judges are completely in accord; these contests do not permit any serious appreciation, and as proofs of the vanity of these public performances, they are in the habit of communicating to members of the jury the marks of standing of the contestants during the year. It is to this source that the unexpected decisions of the jury are so often due. The pupil who has played in a brilliant style is given the second place, while one who had made a less creditable showing is awarded the first prize on the strength of their scholastic record during the year.

To remedy this undesirable situation the most simple means would seem to be to suppress this system of emulation and education by imitation, which is one of the fundamental vices of our modern teaching. Only when one speaks of suppressing the contests or even of modifying the evil, you strike a new complication where art has nothing to do. Not long ago I assisted, or was present, at a meeting of professors where this subject was discussed in a lively manner and the general impression was eminently favorable to this radical measure until at the last moment the director of the conservatory, who was not one of the least, put an end to the debate, remarking: "If you suppress the contests you will have no more pupils." This was pronounced in accents of amiable cynicism, for this director is one of those who are most obstinately opposed to any kind of reform in the direction indicated. He recognizes the evil and confesses it to have nothing beneficial. But what

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would become of the conservatory if it did not distribute annually a quantity of first and second prizes with or without distinction? Three-fourths, or, I say nine-tenths, of the pupils of these establishments by no means come there for the love of art to undergo an apprenticeship of technical processes for instrumental or vocal virtuosity.

A very few of them, children of musicians for the most part, are pursuing a course in order to gain professional training and so eventually become artists; the great majority do not come there in order to learn a profession; in fact they despise it above anything; it is to give themselves the momentary appearance of artists, for the vain satisfaction of their self love; to be able to say that they are the winners of prizes in contests. It is among the lower or middle class, childishly proud, that the great majority of the personnel of our conservatories are recruited, and it is solely for this vain and foolish clientiele that the contests are maintained. It is to give satisfaction to the desire of these people for distinction that the directors, masters of the art of flattery, have imagined this absurd mode which is in use at the present time of adding to each recompense the phrase, such as "with distinction," "with great distinction," "with the very greatest distinction," in order to comprise a large number of candidates for laureates; and then as we have first and second prizes of more or less "distinction," these graduates multiply from year to year. It is a fact a very well organized exploitation of low human instincts.

It is time, nevertheless, to inquire whether it was for this purpose that conservatories were created. For in any really professional school of music the first prize is a brevet of mastership. It ought to be really so, but it is not now the case: the entire teaching is falsified by the vain emulation incident to the coming contest, and so the first prize of our conservatories is nothing else than a brevet of incompetency which was painfully acquired and which is not supported by a corresponding maturity or artistic spirit.

It is quite different, for example, in the German and English conservatories. There in place of the public contests there are no public superficial prizes by means of mechanical recitation of rapidly-learned lessons. In reality the pupils there in the singing classes as well as those of the instrumental are

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constantly held in position by pupils' concerts, which they organize themselves. At Leipsig, Dresden, Berlin, Frankfort, Vienna and London, for instance, they give every eight days one of these concerts of musical and often dramatic representation, of which the pupils form the sole support, the most meritorious, that is to say. Not alone does this have the advantage of accustoming them to appear in public, but the still greater advantage of giving constant proofs of their labor and their progress. In these little concerts there is no room for trickery, no powder upon the eyes; they appear what they really are.

This very much more practical system of weekly performances of the pupils is stimulating and conduces directly to the design of the instruction, because public playing is also an apprenticeship which has to be made; and so the advantage of these concerts is shown in the emulation which results from the concerts. The relation of the different pupils to the public is normal and infinitely more healthy than the feverish excitement and elevation of the contests. The string classes are joined to those of the clavier in order to interpret the works of the masters; the singers are accompanied by little orchestras of the pupils; all parties in this way derive advantage from the concerts. They read more, understand more, because it is habitual for all pupils of the conservatory to be present at these public performances, to which also are invited the parents and amateurs. It is a sort of mutual teaching of lessons with great profit to the general culture of the young musician.

General culture? In Belgium particularly there is much left to be desired in our conservatories in this respect. I have often already insisted upon the utility of courses of literature, aesthetics and the history of music, which are given in all the conservatories of Germany, Austria, Russia, England, and more recently in Italy, as a necessary complement of the purely professional teaching of music. Above all things it is necessary to develop the intellectual faculties, to refine the sensibilities, to correct the taste, and to enlarge the comprehension, to the end that the pupil may become, if not an artist, at least, a superior artisan. It is not a question of making an encyclopedia of our future virtuosi; the violinist, the singer, the oboeist have no need to be profoundly informed upon the

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history and philosophy of music and general literature; but it would not be useless for them to know more or less of the general trend and history of their art, in order that they may have a more or less clear vision of the great epochs of music and of the master works which are an honor to the human spirit. It is not a question of useless light. This complement of our education would necessarily be influential upon the whole career of those who profit by it. It amounts only to an accessory advantage of the pupils in the classes of instrumental virtuosi; it is an actual necessity in the class of organists and the pupils in the class of composition. This point has been sustained by so many high authorities that I do not need to insist upon it. Everywhere I visited, at Cologne, Frankfort, Wiesbaden, Carlshrue, Vienna Prague, Leipsig, Berlin, Dresden, I found chairs of aesthetics, history of music, history of literature, and great was the astonishment when I was obliged to confess that our institutions of official instruction, so liberally endowed and in other respects so well organized, were wanting in these points. It appears to me superficial to draw conclusion from this; they will draw themselves.

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THE AIMS OF MUSICAL STUDY.

BY PAULINE JENNINGS.

In his treatise on the works of Beethoven, Richard Wagner remarks that in nothing does the qualification of a musician for his art so reveal itself as in the effect upon him of music from without, the character of the art toward which he is drawn, and the depth of his attraction.

This is one way of stating the truth that a man's thought-relationships determine his place in the scale of being. The great are such, not in themselves, but in virtue of their relatedness. For genius is a lens in which beauty is focused for mankind; it reflects, not originates. Its power of refraction determines its quality.

Every man creates his own world. He associates with truth and beauty on his own terms, and gains whatever his nature can assimilate. To increase his indebtedness is to increase his wealth. To come into contact with musical ideas is the beginning of education in that art; to sympathetically respond to the informing life of symphony, sonata, or song—to assimilate their inner meaning, is to become cultivated. For in music all study is outside the real matter save that which brings us in touch with the spirit of a work.

"We know a true poem," says Hiram Corson, "to the extent to which our spirits respond to the spiritual appeal which it makes."

If we think not merely of our individual doings, but regard the range of sympathy as the criterion of our advancement, then shall the attuning of the inner life to the treasures of spirituality, lying within the forms of beauty, in the art of music, be regarded as the ultimate art education. The scope of personal accomplishment reaches limits in even the greatest mind; the world of impersonal beauty to which we may have access is boundless. But the measure of what we shall do is determined by the measure of our appreciation. And appreciation, in its broadest sense, includes the power both to know

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and to do. By an application of the principle that "whoso loses his life shall find it," the student, who in seeking self-expression often loses music, in seeking beauty finds himself. For so great is the reactive force of ideas, and so pervasive the power of music, that the study which develops receptivity and power of assimilation is precisely that study which makes definite the artistic personality—originality being a kind of inverted responsiveness.

The highest results of study are in the effects of music upon the musician. "Give me a great thought with which to refresh myself," said a philosopher, and this refreshment and inspiration may come from admitting the beautiful thoughts of music into the mind as objects of habitual contemplation, to be pondered upon and lived with till they become part of the permanent mental furnishings. Music is a most companionable art; communication once established with its ideas, and acquaintances among its master-works ripened into friendships, it furnishes society high and ever-varied; and, by the natural law of reflection, the art conforms the artist to something of its own nature. The strength of the reflex of music upon the musician proves his destinaton to his art; the growth of his power to be impressed and modified in any deep and vital manner by its embodiments marks the development of his fitness for his calling. That he is able to think the thoughts of his masters of music, following sympathetically their logical development and wealth of episode, proves him to be of the same nature, understanding, if not speaking, the same language. He is of kith and kin to the immortals who can feel with them; however less in degree, the same in kind. Now we recognize the attractions of matter in the physical world, and the power of mind over mind in the mental; shall we doubt the fact of spiritual reactions in the realm in which they operate? Subtle and dimly comprehended as are the laws by which spirit influences spirit, they are none the less potent for being imperfectly understood. Art perceptions are of the spirit, becoming refined and intense, according to its elevation. And educators having long agreed that the cultivation of the taste is the highest object of aesthetic study, recognize that the taste is the man, since what the spirit takes to itself makes shapely or unshapely the personality. Musical education is many sided,

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including the technical training which enables the student to give expression to whatever he has to express, including the intellectual development which acquaints him with the constructive laws of the art, its materials, scope, history, and aesthetic principles, in short, the whole domain in which the analytic faculties concern themselves. But cultivation is possible of the musical perception which lies in the region of the intuitional, of that immediate knowledge of the spirit which from Aristotle downward seers have recognized as the higher activity of the mind. A moment of this "insight is often worth a lifetime's knowledge." As it proceeds from the inmost nature of the student it brings him in touch with the absolute personality of the composer. Its illuminating flashes are frequent in that mental hearing wherein the true import of themes and their elaboration often dawns upon the hearer. Wordsworth writes in "The Daffiodils" of "that inner eye which is the bliss of solitude," and makes one wish that the inner ear which is the peculiar possession of the musician might receive celebration in song. The hearing by the outer ear should be many times repeated to gain the significance of a work of musical art, but by the hearing of the "inner ear" music echoes in its reverberations through the deep places of the soul. "Sight and hearing are no doubt the sheath of some marvelous tool," says Balzac. But if we are to be greatly enriched by our art, music must be studied until it becomes an environment of the mind, its mode of expression and the beauty of its nature developing the artist's powers for original production

But suppose through untoward circumstances the artist is never able to bring to expression the wealth of his nature? He is none the less enriched. In the enchantment of his pleasures, the broadening of his mentality, and the deepening of his spirituality, his studies may be their own reward. He has fulfilled Goethe's dictum that "The musician ever shrouded in himself must cultivate his inmost being so that he may turn it outwards," and whatever the extent to which he is able to "turn outwards" the light that is within, he accomplishes the end of musical study in "cultivating his inmost being."

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JOHANNES BRAHMS DEAD.

BY EDOUARD REMENYI.

(This fragment was written by the late Mr. Edouard Remenyi as the beginning of a complete account of his own personal relations with Brahms, which he was intending to complete for MUSIC. It was written in German and translated by Dr. Julius Rosenberg and forwarded for publication by Mr. Tibor Remenyi, son of the deceased artist.)

Although it had been rumored for months that Johannes Brahms was afflicted with an incurable disease and that death had fastened his grip upon him, yet the catastrophe appeared sudden and overwhelming, and found none prepared for the sad news.

Words cannot express the anguish and shock which staggered those who, with a feeling of gratitude and admiration, had long loved the earnest, thorough and elevating Germanic art of Brahms, rich in sentiment and soulful expression. True and sincere mourners will also be those who could not but acknowledge, even if only in theory, that since the death of Liszt, Brahms was undoubtedly the greatest composer left.

Henceforth when the hatred and partiality of opposing groups will cease to mar the memory of the immortal master, the yelping of the antagonistic cliques will also be muzzled and finally over the grave of the departed spirit they will grasp the hand of reconciliation.

Taking a broad view of him, Brahms was a man; a manly nature, in contrast to the degenerative effemination of present day art. A sturdy North German, sound to the roots, detesting pretense and mannerism, an enemy of empty phrases; distinguished, forcible in character, strong in will and sentiment. A man possessing under a hard and rough exterior a warm and throbbing heart. (Remember his beautiful and heartfelt songs.) Thus in Brahms the requirements for a true artist were fulfilled, the man and artist are an inseparable unit. Equipped with the highest artistic endowments, genius and originality, having the power which can create and need not borrow, endowed with artistic culture in all its ramifications,

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he has created masterpieces, long secure in the sacred shrine of German music; treasures wrought of precious metal, remaining untarnished forever.

Brahms' systematic development reminds one forcibly of the evolution of Beethoven, a healthy instinct conjoined with imperturbable self-criticism always guarded him against mistake; and although a born lyrist, he withstood the alluring voice of the stage and never was faithless to his mission.

Brahms felt that he was not chosen like his antipodes, Wagner and Liszt, to explore new regions, to discover new form-ideas, and influence the development of musical art. His was the character of the real North German peasant, careful and reserved. Thus we find him passing the hey-day of youth in sober and respectable Hamburg, instead of Berlin or Leipzig, at that time the centers of German music. Restricted to his own resources in the study of Beethoven, Bach and their predecessors, the old masters of the North German organic school, he acquired at an early age the basis of his artistic world philosophy. Their influences gave his art a more retrospective than progressive character, which short-sighted individuals have often criticised, instead of recognizing in it a peculiarity of Brahms; and clinging to the positive facts of the wealth of living and characteristic creations, produced by the master in spite of this disadvantage! One cannot but join Spitta in his excellent eulogy of Brahms ("Zur Musik," 16 aufsätze, Berlin), saying: "The mastering of all forms and methods of the last centuries represented in the works of Brahms, their profitable use in his peculiar fields, is noble and magnificent and has never been equaled. Those who believe that he represents nothing but a continuation of the ideas of Mozart, Haydn and Beethoven, with occasional loans from Sebastian Bach, have failed to understand him."

Bach and Beethoven, the latter in the third period of evolution, remained forever the guiding stars of our master; Beethoven predominating in the master's earliest productions.

As the sunflower turns her face towards the vivifying sunlight, thus the early creations of young Brahms, so much admired by Schumann, extend their tendrils in amorous embrace towards the sun Beethoven, seeking and finding firm support,

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growing and thriving on the espalier of Beethoven's form and technic. What emotions the study of Brahms' first composition arouses, the sonata in C major! In this is contained the whole working program of his life. The first movement of this "veiled symphony" foreshadows in its powerful architecture and daring organization the future tone master. Although the influence of Beethoven, Schubert and Schumann is plainly discernible, the theme is largely from Beethoven's Op. 106. But, in spite of Beethoven, Schubert and Schumann, Brahms' peculiarity of style forces itself into the foreground and permeates every bar. And the variation movement is a sincere and heartfelt old German love song. Does not this at once open a view into Brahms' innermost heart of lyric poetry? The master's love continued throughout his whole life to adapt the simple folk lore to his melodies; the never relaxing endeavor to infuse new life into the songs and dances of the people. From this have grown the earliest flowers, in the form of numerous magnificent songs, already discernible in the andante of Op. 1, and continue the list in the important publications of the six collective volumes of German folks songs.

How characteristic when the fourteen-year-old child made his first public appearance in Hamburg! What did he play? Self-composed variations of a German Volkslied! Besides the Volkslied the composition of variations was the strongest part of his talent. Truly, only few variations since the days of Beethoven would bear comparison with the Handel variation (Op. 24), and the new orchestral variations, full of individuality, of Haydn's "St. Anthony" choral.

It has already been intimated that the immortal master's costliest legacy are the numerous songs, his rich treasures of chamber music and the magnificent choral pieces. In the judgment of others the four symphonies should occupy the foremost place. But although opinions may vary as to the merit of the different works, his "German Requiem" has always been esteemed as the greatest ecclesiastical musical composition; and if nothing else this alone would guarantee immortality to the name of Johannes Brahms.

No more appropriate means to celebrate the memory of

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Brahms could be found than the production of this work in a befitting manner, and to lose oneself in the grave but consoling consecrations of the solemn requiem of the protestant church.

How sadly has the death of great men in the last few years afflicted our art! Tschaikowsky, soon followed by Bülow, then Rubinstein, next Bruckner, and now, in rapid succession, Brahms.

Vienna is like an orphan since Brahms and Bruckner no longer are here. Upon the classical soil the light of Brahms has failed, the sad and pensive, gradually fading sunset of that epoch of German music the radiant zenith of which was a Beethoven.

Who among the younger composers possesses the power to compensate the loss of Brahms?

May a new and brilliant star soon penetrate the midnight firmament with the light of consolation, but not in the constellation of Friedrich Nietzsche; a new musical evolution following so soon after the Wagnerian revolution and corresponding to the rapidly spreading pernicious influence of Nietzchemisneus in the field of literature, would hardly constitute a blessing to the musical art.

Let our artists remember the closing words of Robert Schumann, in his famous eulogy of Brahms: "A secret union has governed at all times allied souls. Those who belong to each other must reform the ranks so that the fruits of art may increase in luster, spreading joy and blessing everywhere."

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WESTERN MUSIC IN JAPAN.

INTERVIEW WITH MISS ELIZABETH TORREY.

Among the many self-sacrificing Christian teachers who are devoting themselves to the awakening of Western ideas in the Japanese world one of the most intelligent is Miss Elizabeth Torrey, who for eight years has been engaged in the work at Kobe College. Upon learning of her presence in Chicago, a representative of MUSIC called upon her and a very interesting conversation took place concerning the difficulties of her work.

The situation will be better understood if we undertake a short account of musical things as they existed in Japan at the time this work began. In many respects the Japanese are and always have been a musical nation, but their tastes from a Western standpoint are as yet undeveloped and very rudimentary. The universal culture instrument of Japanese music is the koto which consists of a convex table about six feet long and perhaps eighteen inches wide. This convex table is a sounding board, carrying a sufficient number of strings to produce about three octaves of the scale, the highest note being C above middle C. The upper strings are of silk and the lower ones of gut, the tone therefore is very thin and not at all penetrating and it is impossible by any manner of playing the instrument to develop from it a really effective resonance. The koto is played by plucking the strings with a little ivory plectrum, like a finger nail.

The ordinary instrument of the people is the Samisen, a little banjo with a square body six or eight inches in extent and two strings; only the most rudimentary attempts at melody can be produced and the instrument has less resonance than the koto. The samisen is the peculiar instrument of the Geisha, the low caste women musicians, who are called in to entertain company by playing and singing vulgar songs and dancing; the association of the samisen with this class is so emphatic that it finds no place in respectable families.

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The national airs or the national melodies of the Japanese are of a very crude and imperfect kind; most of them run apparently upon a five toned scale, some of them in the minor, but mostly in the major and they are difficult for Western ears to understand. The following are examples of both classes:

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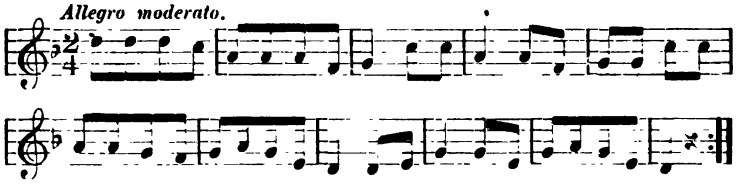
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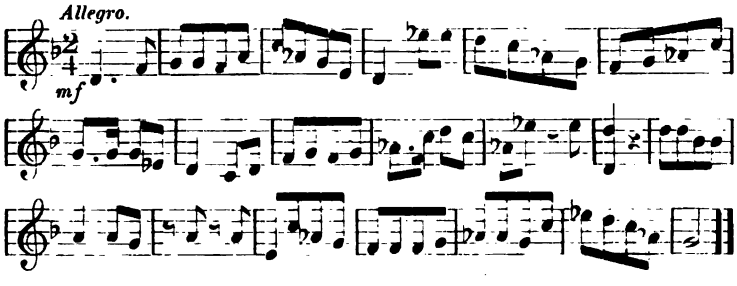
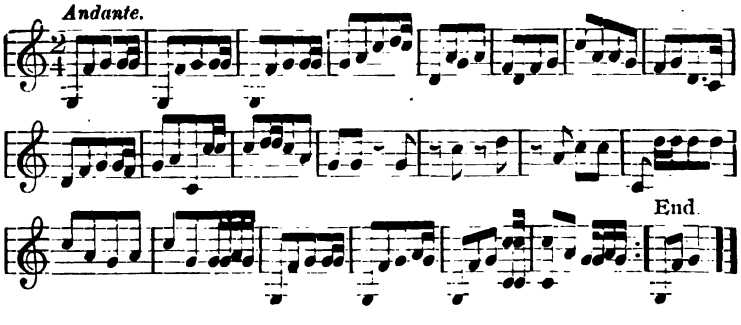

RIUKIU - BUSHI.

Thus it will be seen that of music, proper, in the sense in which we understand the art, the Japanese have only a very rudimentary beginning, their instruments being of doubtful capacity and inferior to those of Europe one thousand years ago and probably inferior to those in Europe twelve hundred years ago. Now the musical instruments of a nation tell

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the whole story, there is no case on record in which the music of a people has materially exceeded the capacity of their instruments. Indeed how could it?

The earliest stimulation of the sense of musical hearing is furnished by the music the child hears. In this way whatever musical heredity he may have is stimulated and material is given the mind for developing a sort of musical imagination. The range of this imagination in favorable cases may equal the best that the child has heard; in rare cases, if the child experiments himself with the sounding apparatuses, he may go beyond them and imagine something more sonorous, more songlike, more essentially musical. But the excess beyond what the instrument actually gives, or can be made to give by more careful treatment, will be very small indeed. Occasionally a gifted man adds something to the powers of the instrument by inventing improvements. But in countries so loyal to the past as all Asiatic countries habitually are such additions to the existing stock of ideas are made very rarely.

A notable and indeed phenomenal exception has been furnished by Japan within our own days. In place of improving their own music thorough the natural development of the roots already living in national character and tradition, they opened Japan to the foreigner, about 1860 and undertook to acquire Western culture by wholesale. Under the stress of this effort, they sent for an American teacher of Western song and Mr. Luther Whiting Mason, of Boston, went there and for ten years was the musical pope of Japan. He translated his American school singing books into Japanese and inaugurated a regime of staff notation, singing in parts, in an exact copy of the American mode, so far as possible—and all this without informing himself of the existing music of the country. Hence the Western music was merely put on, and in a majority of cases very imperfectly acquired.

Now the Japanese had only rudimentary sense of melody and none at all of harmony. Indeed harmony is an offense to them—a musical excressence, such as Wagner's music is to the devotees of "After the Ball."

Those who have read the books of Lofcado Hearn will be in a position to comprehend a part of the difficulties which confronted the first students. It was not a question of a grad-

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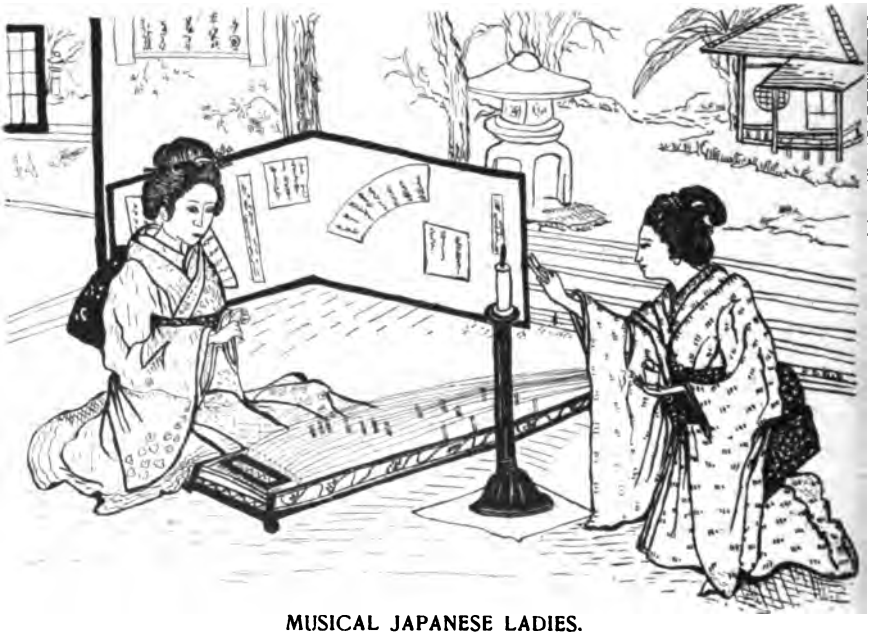
ual advance in knowledge; it was a question of a jump at once into a highly involved and elaborate art, without undertaking any preliminary training or any idea as to how this art had been evolved. Mason remained in Japan about ten years and according to his own ideas accomplished wonderful things; it is, however, very doubtful whether the musical ideas of the dwellers in the remote villages were so much as touched by this inundation of Western culture.

The Christian missionaries in Japan became co-operators with Mason in some of his undertakings, although they ar-



MUSICAL JAPANESE LADIES.

The lady upon the left is putting ivory tips on her fingers to play the Koto, which as usual lies upon the floor. The lady upon the right is about to snuff the candle.

rived at their standpoint by a different route. What the Christian missionaries desired was to accomplish as soon as possible the singing of Christian hymns to the tunes to which they themselves were accustomed, which stood to them as sacred. Accordingly they put into the schools the American cabinet organ and had the standard hymns translated into Japanese and about two hundred of the standard tunes of the evangelical churches printed in staff notation with Japanese words, in

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the four voices of the Western music. Many of the native teachers were taught to play upon the cabinet organ in order that they might be able to reproduce the hymns when they were ready to take up their Bible work in the outside provinces. It was on this kind of work that Miss Torney has been engaged and it was to inquire of her some of the difficulties of the undertaking and to have some idea of the success that was attending it.

Miss Torrey states that upon her arrival in Japan, eight years ago, she found the staff notation duly established in the manner already narrated and the same kind of prejudice in favor of it as among many musicians of other countries. She found that the girls who were studying the cabinet organ were taught to play in a purely mechanical way, the instruction being that such a note stood for this black key and such a one for this white key. She says many of them are bright and become somewhat expert in deciphering the notation and playing tunes upon the cabinet organ. With the vocal part of the work, however, it was quite different. Two notes of the scale she finds it almost impossible to teach, the note Fa and the note Te; Te is flat and the Me is invariably sharp; Fa they cannot intone at all with any accuracy. Moreover, the Japanese have no harmony whatever, they never play chords or even bass to a melody, they seem to have no appreciation whatever of musical relations from this point of view. Moreover, the ear of many of the young students is imperfect, so much so that when the teacher sounds for them the two tones Do and Me of the scale, one or another or perhaps the entire class is liable to declare that the tones are precisely alike; after hearing them a few times, one or two of the brightest perceive that there is a difference and that one tone is higher than the other; later on the entire class accomplishes this, but it is a long time before the two tones can be correctly intoned.

Part of this difficulty no doubt may be due to the very faulty vocal organs. It is curious that the singing voice and the Japanese speaking voice as well are ruined in the early years. When Japanese children show a disposition to sing, they are encouraged to undertake it and are sent away into some quiet place to exercise their voices as violently as possible; they

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scream, not indeed until they are fatigued, but until the blood rushes from the throat and nose, they having ruptured some of the delicate vessels of these parts; this is no isolated instance, it is the usual practice.

The greatest difficulty that the Christian missionaries have in training the young men as preachers is that they are not able to speak for twenty minutes, and in many cases are not able to speak for fifteen minutes above a whisper, even before a small congregation. The older students in the music school universally recognize the fact that it is absolutely impossible

WANDERING BLIND MUSICIAN.
She carries her Samisem over her shoulder.

for them to acquire the power of song and an effort is now being made to disseminate, throughout the empire, a more correct idea of training children.

Miss Torrey says that her greatest difficulty is with the two years' girls, those who attend the school for two years in order to go out as Bible women. It is desired to furnish them with as many as possible of the Western hymns and to train them

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in singing them up to a respectable point. This proves to be an exceptionally difficult operation, as one of the peculiarities of the Japanese voice is its low pitch. It is very difficult for any of them to sing as high as C of the third space and the notes higher are impossible. She states that in the Tokio missionary school, she heard songs played in their usual key and that the class sang them correctly one-fourth lower; this was accepted by the musical director of the moment as a respectable performance. Why the very obvious expedient of transposition was not resorted to Miss Torrey could only explain on the theory that the player was only familiar with the staff and not with the tonic Sol Fa, and was not a sufficiently good musician to make the transposition; and perhaps by long usage had become accustomed to this discrepancy between the voices and the instrument.

Laboring under the difficulty of the ruined voices already mentioned, and the untrained ear, it is only a few of the more talented girls who are able in this course to cover the ground thoroughly in a number of tunes selected, to the point that their work can be depended upon according to the Western standpoint.

With the higher class of girls, however, who remain in the school for eight years, much more satisfactory results are obtained. The class in organ playing is now taught in this school by an entirely new method, which Miss Torrey has worked out for herself. A few years ago her attention was called to Tonic Sol Fa by an article by Mr. Theodore Seward, whereupon she made an investigation of the subject and found that this method would furnish her the necessary instrumentality for more thoroughly carrying out the work she desired to do. Accordingly she began by putting the standard tunes of the mission into Tonic Sol Fa notation; but when she had this she found it was impossible to get parts played correctly; then ensued a period of gradual simplification until she had arrived at a correct understanding of the actual capacity of the Japanese. After training them until they are able to sing melodies correctly and to take them down from dictation, they are made to play it upon an instrument and in any key desired; in this way a facility of transcription is acquired, for which the Tonic Sol Fa is extremely well adapted; as soon as the

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notation is familiar enough she desired to put the harmony to the hymns, and a new difficulty presented itself. The Japanese are entirely without sense of harmony; indeed, they do not seem to like it and their instruments are unavailable for it, as it is only possible to play on them a simple melody; they have no capacity for harmony whatever, and the minds of the Japanese of today are in the same position in regard to modern music and especially to harmony as were the ancient Greeks and Romans of the Christian era. The question of reproducing the harmony of the hymns was a doubtful one. In the first place there was the difficulty of following the four

WANDERING MUSICIANS.

voices and of placing the fingers upon the proper keys; and, second, the intense dislike which the students had to the tones when thus produced. A melody which had become perfectly familiar to them as such, and which could be sung with enjoyment, was utterly spoiled to their ears as soon as it was accompanied by chords. Accordingly she tried a new expedient: Taking a selection of thirty or forty tunes which by experiment had proved to be more popular with the Japan-

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ese, she arranged them in two parts and simplified the harmony as much as possible, simply the melody with the natural bass. She would then play it over many times to the pupils and make them play it over; in this way she got some of the more advanced classes to play two voices and in some instances three.

I had the curiosity to inquire what figure the piano cut in this work. Miss Torrey states that the Japanese like the tone of the piano very much indeed; it appeals to them very much more than does the cabinet organ, but the piano is such an extremely expensive instrument that very few indeed of the Japanese can ever be expected to own one. A few of the wealthy merchants of Tokio have German pianos and as the Japanese ear is hardly yet accustomed to Western music they never tune them; the enjoyable effect of these instruments can be better imagined than described.

To return to the Japanese ear for Western music, it seems that rhythm appeals to them very strongly and the Moody and Sankey hymns are having a great run over there; also they have some of the popular songs such as "Marching Through Georgia," a tune which the Japanese like decidedly, and a few other Western melodies are beginning to be widely known.

Speaking of the violin, she said that the disposition to learn this instrument was quite common, but her experience in regard to it had been very unfortunate; the ear of the players is as yet too unreliable, so that the intonations they produce are far from artistic, morever, they seem to have no taste or strength to give the tones the necessary fullness; the playing is, therefore, the most inefficient imaginable.

Miss Torrey hopes that another instrument, unknown in this country, will serve an excellent turn in Japanese Christian music; this instrument is the Wheatstone concertina, an English production of the accordion kind, having three octaves compass of the full tempered chromatic scale. Any church music can be played upon these instruments satisfactorily and it is small and easily carried about and as reliable as the cabinet organ; so she thinks that great results will come from the use of it.

Incidentally she spoke with great interest of the psychological aspect of this music. Of course the Christian religion

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met a certain difficulty in the somewhat superficial and pleasure-loving mind of the Japanese; but there is in the case of some of them a strong and resolute energy, and, while some Christian converts take on their Christianity in a half-hearted and inefficient way, many of the others take it with seriousness and depth; and it follows that some way or other the musical consciousness later will be awakened into full life, so that the evolution which in Europe had a leisurely course of one thousand years or more will perhaps complete itself within a century or a little more; or, still better, that an entirely new and characteristic phase of music will be evolved there, as artistic and pleasing as their attractive art works in other directions. This, however, is a matter for the future. It is pleasing to notice that Miss Torrey is laying her foundations so thoroughly and is proceeding in so rational a way to develop the art of Christian music in Japan, as far as the present capacity of the students will permit.

It is a pity that the national music of the Japanese could not be more thoroughly investigated. If a few of the best of the native singers could be made to sing into a phonograph, and a sufficient number of records established, it would be possible to form some idea of musical evolution in these parts where Western culture has not yet interfered. It was a favorite idea of the late Professor Fillmore, as it is of Dr. Hugo Riemann, that the harmonic sense is innate and that savage melodies rest upon a harmonic foundation. Fillmore found that the Indians liked their melodies better when he harmonized them than when they sang them unharmonized, but Miss Torrey's experience in Japan is directly the reverse of this; she finds that to the Japanese harmony is an obstruction, a foreign something with which the melody has nothing to do. This is a matter richly worthy of careful investigation.

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"PAGANINI AND CHOPIN:" AN IMPOSSIBLE COMPARISON.

BY HENRI MARTEAU.

I have lately received the September number of MUSIC, in which I have found a quantity of interesting things. Among them I have read with particular interest the article entitled: "Is Chopin a Classical Composer?" In this I find this phrase: "He did for the piano what Paganini did for the violin," which I consider to be a very great error. Because Paganini was an unheard of violinist, a phenomenal apparition, something almost supernatural, it does not follow that he had a musical influence comparable to that of Chopin.

Let us begin by saying that no comparison is possible between Chopin and Paganini as composers. The influence of the first composer, a genius, has extended itself already far beyond the narrow sphere of the piano, so that his touch and style may be perceived in all departments of composition. Paganini, on the contrary, has left only a few works, poor, even mediocre if we may use the word, actually bad from a musical point of view. Paganini as a composer (Heaven be thanked!) has never had any influence upon musical literature, not even upon that of the violin. In reality the several concertos, fantasies and caprice studies which remain from him receive little attention even among violinists, except his twenty-four caprices, and these only because they are difficult of execution and contain a particular kind of technic. We interest ourselves in these because they come from Paganini, a name synonymous with violinist as Stradivarius is suggestive of the violin.

Thus he had no influence as a composer. We now come to the parallel between Chopin and Paganini concerning the influence of each one upon the future of his instrument, and it is pleasing to recognize that the influence of Chopin has been remarkable and highly productive for the future of the piano. Alas! in the case of Paganini it has been entirely different;

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his influence has been disastrous upon the future and development of the violin. The neglect of the beautiful compositions of Geminiani, Tartini, Corelli, Viotti, Rode and many others, to whom do we owe it if not to him? Already very little inclined to love beautiful music, the public wishes to hear nothing but fantasies upon operas with variations abounding in acrobatic qualities and unbecoming monkey-shines, in which the singing and expressive character of the violin disappears amidst the most uncouth imitations and billows of notes rolled up at pleasure.

No, this has been for the violin a period of intoxication, and it is to Paganini that we must trace its cause and the responsibility. Farewell the beautiful style of the old Italian school, the "barn-storming style of violin playing" (le cabbotinage violinistique), as somebody has called it, was born. Fascinated by the genius of the man, all the violinists set themselves to imitate him. In Italy this was the end. In France there were forty years of catelepsy and it is only about fifteen years since we have broken out of this undesirable path. In Germany the strongly developed musical sense resisted his undesirable influence and they devoted themselves preferably to the compositions of Spohr, a shallow and pedantic composer who has, nevertheless, the merit of making music, while the other produced nothing but queer fancies such as the "Witches' Dance," or "Dance of the Sorcerers," and other things destined for the ignorant and child-like public of Sicily, Calabria and Auvergne.

God be thanked, Viextemps, and Wienaiwsky came with their beautiful compositions and desirable influence upon the future of the violin. Nature had designed Paganini especially as a virtuoso, and he remains the most complete type of this class. Tall and pale, his figure as thin as possible, with extremely long and bony fingers, everything even to his long black locks which fell upon his shoulders, and his black garments buttoned up to his chin, contributed to give him the alluring impression of something fantastic and legendary which so impassionated the public of his epoch.

It is useless to add that everyone wanted to have long locks like Paganini, and it was probably in the coiffure that one could most easily imitate him; because, in order to prevent

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any possible misunderstanding of anything that I have been saying, I take this opportunity of affirming that I have always believed Paganini the most marvelous and the greatest of violinists. He was a meteor, a sort of comet which came to bring trouble and perturbation into the tranquil world of the violin; and it has taken a long while to calm the emotion which he awakened. His work as a composer was not another stone added to the edifice of the violin. No! it was an excrescence, if I may be pardoned the word. Those who find in the violin nothing more than flexible gymnastics, will find their ideal in Paganini; as for me, who love the violin because it sings the joys and sorrows of life and of the heart, I am entirely unable to find the music of Paganini beautiful, or very little else than forced accumulation of notes, which I can never, or very rarely, bring myself to present before a public, be it cultivated or of little importance.

Such are the reasons why I consider it a mistake to make a parallel between Chopin and Paganini, because such a comparison is impossible and cannot be sustained.

Wermerville, Marne, Sept. 17, 1898.

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EMINENT CORNET VIRTUOSI, PAST AND PRESENT.

BY SAM L. JACOBSON.

ALESSANDRO LIBERATI.

One of the most prominent cornet virtuosi of the present day is Alessandro Liberati, and as his reputation and artistic and financial success are the results of closest application and untiring endeavor he is worthy of the consideration of all musicians.

Liberati was born in Frascati, near Rome, Italy, and at an early age began studying the cornet. Later in life he served in the Papal body guard in the Vatican, as a bugler under Garibaldi, then in the First Regiment of Italian Infantry and subsequently enlisted in the Foreign Legion of the French army in the Franco-German war. His services were principally as a musician and he finally appeared as a soloist and band-master.

In 1872 Liberati came to America and for three years was band-master of artillery and soloist to his excellency, the Earl of Dufferin, Canada. From 1875 to 1877 he was band-master of the Detroit (Mich.) National Guards, since which time he has traveled throughout the United States and a large portion of the American British possessions as soloist and at the head of a military band.

Liberati has a style peculiarly his own. Before him had been the great Arbuckle, whose mastery over tone has never been surpassed and whose thoroughly artistic interpretations and broad musicianship won the admiration of even the most exacting. Then Levy astonished the world with his pyrotechnics. This left a distinct field for the discerning Liberati and he was quick to grasp it; he applied himself to the delicate, soft staccato, making of it a veritable specialty. Levy's rubato was the bane of his accompanists and often puzzled his hearers, so Liberati adopted a method of utmost precision. Hav-

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ing developed a style Liberati composed solos to display it to the best advantage, and although the compositions are wanting in depth they are pleasing and sometimes novel.

Liberati's system of acquiring his style is founded on the bed-rock of virtuososhiip; persevering, persistent, faithful work of the severest nature. With a determination and energy truly admirable he devoted all his spare moments to practice. His first step was to perfect the attack of the tone. Then, with a metronome as his guide in tempo, he practiced scales in all keys, always in a light staccato, until he could play them with absolute precision in both time and tune. He says: "You may think you play a scale perfectly, but try it with a metronome and you will find out that you don't. I thought I did until I began practicing with a metronome." Although then regarded as an artist, Liberati learned that he could not play a simple scale with evenness, but by diligence he gained the point he sought. He was forced to begin at a slow tempo, but gradually increasing it he rapidly acquired the desired precision at any tempo.

Then breathing attracted his attention. He says: "It is an easy matter to hold a tone for say twenty seconds, isn't it? Now try to play detached tones for twenty seconds, and do you do it? Well, I found that something was wrong because I couldn't play half, not even a fourth, as long as I could hold a tone. When you play you must let only the amount of air pass the lips that is needed to produce the tone —no more. I went to work on this and now I can play an air or an allegro exercise as long as I can hold a tone."

Liberati was noted as the hardest working soloist before the public. No task was too severe or forbidding for him, and he deserves all the success he has enjoyed.

Liberati has won some distinction as a band-master, and although not remarkable in this line his work is marked by the same painstaking care and thorough attention to detail that characterize his solo playing. His band has filled a number of flattering engagements and the press speaks well of the merits of the band.

Music appears to have been inborn in Liberati; he is wrapped up in his art and cares for naught else. He is decidedly theatrical and is ever striving for effect and the "hits"

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so dear to the souls of most musicians. Although his earnestness is submerged it is none the less genuine.

Personally Liberati is a quiet, easy-going man, inclined to be sociable, but full of self-importance. According to his theory there has been and is but one cornet player in the whole world, and his name is Liberati. He delights in ecstacies of self-adulation and volcanic vituperation of all other cornetists, Levy in particular. As he sees it, all other cornet players are but impotent imitators or hybrids of misdirected ambition and conspicuous incapacity. He does not regard Levy as a rival, but boldly claims the ability to teach Levy (!); the other eminent virtuosi, past and present, are unworthy of consideration—there is but one. Levy long held the laurel for vulgar, oppressive, disgusting conceit, but he has a formidable rival in Liberati. It would be difficult indeed to find two other men so thoroughly saturated with inordinate egotism as these two cornet players. True, they are great in their lines, but they have peers.

HERMAN BELLSTEDT, JR.

One of the most artistic cornet virtuosi of the present is the cultured Mr. Herman Bellstedt, Jr.

Mr. Bellstedt was born in Bremen, Germany, in the year 1858, and came to America at the age of nine years. He began studying the cornet at the age of ten, his father being his first instructor. In 1872 the Bellstedt family took up their residence in Cincinnati, thereby affording young Herman the best of advantages in securing a thorough musical education. At the age of fourteen he made his first public appearance as a cornetist, playing at the Atlantic garden and making a decided "hit." His great talent and extraordinary musical capacity for the cornet were at once recognized, and his future was most promising. A few years later Mr. Louis Ballenberg, then manager of the Cincinnati Grand Orchestra, now the well-known and efficient manager of the Bellstedt-Ballenberg band, engaged young Bellstedt as solo cornetist for the first named organization.

In 1883 Mr. Ballenberg's organization took an eastern tour and young Bellstedt accompanied it, with the result that both

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the band and the young cornetist achieved phenomenal success at Hotel Brighton, Coney Island, at least. Gilmore heard Bellstedt here and made him an offer to join his band. Bellstedt accepted the offer and remained with that popular bandmaster for two seasons. The engagement was of immense benefit to Bellstedt, and it was from the famous and gifted Gilmore that he learned the art of catering to the great American public and pleasing their varied tastes without lowering the standard of his musical program.

It was in 1890 that the now famous Bellstedt-Ballenberg band was organized. Mr. Ballenberg again approached his former soloist and offered him the position of conductor of the new organization. Mr. Bellstedt therefore returned to his old home, his old love, as it were, and his old employer, and has ever since been the conductor of the band. His practical experience under Gilmore, his rapidly developing talent, and above all, his ready grasp of detail, fitted him splendidly for the duties of his new and more important position. Aside from the training he received under Gilmore, Bellstedt was at various times with Anton Seidl, Theodore Thomas, Michael Brand and other well-known band and orchestra leaders. With this accumulated and matured experience he brought to his new position all the force and training necessary to success. From its first concert before the public the Bellstedt-Ballenberg band has been receiving the unanimous approval of those who have had the pleasure of listening to it.

As a cornet virtuoso Bellstedt is not inaptly called a "king of the cornet;" his technic is large and his tone is under perfect control. Sousa and the late Gilmore pronounced him the greatest of all cornet virtuosi. His is the art of deep, serious study, ripe experience and devoted application. Bellstedt immediately impresses one as a musician of broad culture and much strength. Personally he is a courteous, refined gentleman, with all that the term implies; it is a positive pleasure to be with him.

It were unjust not to mention in this connection that mountain of energy, Mr. Louis Ballenberg, the manager of the Bellstedt-Ballenberg band. To him is due in great measure the successes of both Bellstedt and the band. As an organizer Mr. Ballenberg has no superior, and the prosperity of the band

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best attests his ability in his department. From year to year the personnel of the band is improved, and the time is not far distant when the band will be generally ranked among the best, if not the very best, in the country. Thus far the popularity of the band in the middle and eastern states has kept it within those bounds, but it is understood that Mr. Ballenberg contemplates a continental tour, in which case it is safe to predict a succession of artistic triumphs with satisfactory financial accompaniments.

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Curiously enough, considering what I said about Mme. Bloomfield-Zeisler in last month's "Bric-a-Brac," a magnificent appearance of this artist occurred between the time when the article was written and its reaching the reader. On September 29th the new Studebaker hall was opened with a musical program, the chief feature of which consisted of Mme. Zeisler's performance of the E flat concerto of Beethoven, Schumann's in A minor, the Scherzo of the Litolff concerto, and two little solos, the Mendelssohn "Spring Song" and arrangement of the "Lucia" sextette for left hand alone, by some composer of the olden school.

The selection of concertos had evidently been made in order to illustrate the unusual powers of this artist. In the opinion of most conventional writers upon musical subjects, the Beethoven fifth concerto, illustrates the extreme of intellectual and intelligent interpretation demanded of an artist; and the Schumann makes almost equal demands in the direction of the romantic school. The Litolff movement is merely a sort of perpetual motion, illustrating Mme. Zeisler's remarkably clear and even finger work. The solos were thrown in to please the public. With reference to the pre-eminent position traditionally accorded the Beethoven concerto there will be something to be said later on.

The easiest and most intelligible way of disposing of this playing is to praise it for the brilliant and clear technic, the musical intelligence and the brilliant bravoura, in which all the parts of the performance ranked very high. Indeed, many go so far as to regard Mme. Bloomfield-Zeisler as the very first of living lady pianists and one of a very small number of the greatest pianists now upon the stage. As to the female phase of the verdict, something might well be claimed in fa-

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vor of those richly endowed geniuses, Mmes. Carreno and Rive-King. Still Mme. Zeisler is younger than either and is now at the very apex of her powers. And whether the relative rank is to be accorded the one or the other of these great pianists, the proper place of Mme. Zeisler among the very few pianists at the extreme head of the line is beyond question.

Points of criticism might be taken in all her concerto work, but this is no more than to deny a great artist the right to follow her own conceptions. It is enough to say of Mme. Zeisler that her playing is now accorded the rank here mentioned in all parts of the musical world, as was shown to the most incredulous by the brilliant selections of comments from European musical authorities, forming what we might call "Exhibit A" of the bill-board display. Without being an epoch-marking pianist, in the sense of having created styles and novelties in art, she is nevertheless an artist who has carried her studies to the point where she is able to compete on equal terms among the most celebrated.

On the present occasion she was accompanied by an orchestra of forty-five or fifty of the members of the Chicago orchestra, led by that excellent musician and good conductor, Mr. Arthur Weld. In consequence of the hall being ready only at the last minute, only one short rehearsal was possible, and as Mme. Zeisler's tempi are often somewhat original and capricious, it was not to be wondered at that perfect accord was not always experienced between the orchestra and the player. On the whole, however, Mr. Weld acquitted himself of his difficult and thankless task with distinct credit, and showed what would have been long ago recognized in any other country than this, that he is a conductor with ability and no small acquisition of routine. It is a shame that so good an American musician should not have a first-rate place where his manifold talents as composer, conductor, critic and teacher could find full employment. Most likely he was born a little too soon. Later on the American conductor will have his day.

* * *

Without intending in any manner to belittle Mme. Zeisler's selection of compositions for her recent appearance, I desire to go upon record against the popular opinion assign-

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ing the Beethoven fifth concerto a pre-eminent position as a test of the powers of an artist, but in order to do so intelligibly to the non-professional reader, it will be necessary to cover the ground somewhat carefully, and to this I now address myself.

In the nature of the case an ideal concerto is an extremely difficult kind of composition to create. It requires a union of natural and acquired elements in the composer such as in the history of art is very rarely realized. An ideal concerto ought to illustrate the best powers of the solo instrument both in itself alone and as combined and contrasted with the different groups of the orchestral accompaniment. This of itself implies, on the part of the composer, high powers as a pianist, since it is not here a question of illustrating the instrument as the best previous writers have shown its powers, but of bringing out previously unknown capacities and beauties. There is nothing in this requirement impossible of realization. All the great composers in writing for their favorite solo instrument have illustrated, over and over, powers and poetic beauties in it which up to that time had been overlooked. Supposing, then, we have a pianist capable of illustrating his instrument in this new way, which also implies that he should be gifted with a technic of unusual force and beauty, let us see what more will be asked.

First, then, he must have a masterly technic of composition; because if the high powers of the instrument are to be illustrated it will be necessary to observe the demands of form and style, logical order and a deep sense of the beautiful in tonal combination. Moreover, the orchestra is not an instrument which is to be written for off-hand. Each of the instruments in the orchestral ensemble has its own peculiarities and limitations; in certain parts of its compass it is effective; in other parts ineffective. The art of the orchestral composer, then, is to know all these peculiarities of the different instruments and to use them in whatever way will give his composition the tonal color desired, and at the same time to attain the desired result with a minimum of risk on the part of the players; because when poor writing is done for the instruments it is in the power of the best players to conceal this fact in some degree and to produce a moderately beautiful effect in spite of the

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unfavorable manner in which the work is placed upon the instrument. The ordinary players, however, are not able to do this. Now to produce a good concerto we must have then this phenomenal knowledge of the pianoforte itself, a mastery of the orchestra and an effective technic of composition, and, then, granted a fortunate mood of the composer, and something of rare beauty may come to pass.

The difficulty of this undertaking may be understood when one states broadly that at the present time it is doubtful whether an absolutely ideal concerto for the piano exists. There are in all probably a dozen or twenty concertos for piano and orchestra sufficiently good to be worth remembering, but all of them fall short in one direction or another and the great majority are now hopelessly passée. Upon this point, before going further, it deserves to be noted that in the nature of the case a concerto becomes antiquated sooner than almost any other form of composition, because in the concerto it is not wholly a question of producing a fortunate piece of music but also of illustrating the best powers of the solo instrument. Now one of the most striking phenomena in the present growth of music is the continual change and increasing complexity of piano technic. In consequence of the action of heredity and the more fortunate management of education in the early stages of study, the average piano playing powers of the world have now reached a point in many respects more complicated than those of the masters of the instrument two generations ago. The piano solos which Liszt created for his own use and to puzzle the amateurs have now become the ordinary features of piano recitals, even those by pupils. Yet for nearly a generation after these works were first composed there were very few solo pianists who were able to manage them successfully. The same is true of the great works of Chopin and Schumann. The Polonaise in A flat of Chopin, once thought a prodigious feat of bravoura, is now merely one effective solo among many. With the highly original works of Schumann the same process has been followed. The "Fantasia" in C, the "Etudes Symphoniques" and a few of his other greatest works were sealed books to the piano playing world for nearly twenty-five years after they were written. Then they were occasionally ventured upon in private, but it

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is only within the last twenty-five years, and particularly within the last ten or fifteen years, that these works have begun to be standard elements of piano recitals. They are played not alone by great artists but by students, and very well played, too, by young pianists scarcely twenty years of age.

Among the greatest concertos which have been written, especially if we judge them from the standpoint of the piano, must be mentioned the A minor of Hummel, the D minor of Mozart, the E minor concerto of Chopin, the C minor of Beethoven, the A minor of Schumann, the E flat major of Liszt, the Second of Brahms, the concerto in B flat minor by Tschaikowsky, and the G minor of Saint-Saens. Each one of these works is a master work in its way and each one illustrates to a very full degree certain phases of the highest art of piano playing at the time when it was composed. To take the earlier specimen, that of Mozart, we have the beautiful lyric ideas peculiar to this master and an exquisite inter-working of the piano with the orchestra, the whole handled in a very masterly and beautiful manner. But Mozart's music, as a whole, is now left in the background for the very reason which constitutes its chief beauty. Mozart was first of all lyric and not dramatic. Now the lyric mood in music is, if we might so express it, a temporary mood. When it comes to expressing emotion in music everything depends upon the keynote, the average tone of the whole work. Now, in Mozart's time a very little feeling in music went a long ways and the range of colors in his work is very narrow. There is never a moment of that intense passion which Italian cantilena very rarely escapes; still less of that deep, sweeping emotionality which is so constant a feature in the writing of Tschaikowsky and which is never wholly wanting even in Brahms. Moreover, the pianoforte of Mozart's day was a very insignificant instrument and the bravoura things which were possible upon it would not be regarded as interesting in our own day. The technic is the technic of scales and of singing tone and of nothing more. For this reason the Mozart D minor concerto has not only disappeared from the concert room but it is almost entirely unknown in the educational repertory, holding its place still in a few schools by the force of tradition and a certain feel-

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ing that the art of a beautiful cantabile, as Mozart realized it, is something still worth retaining in music.

Beethoven, as is well known, wrote five concertos. The first of these in C major is very much in the Mozart style. It has a very beautiful slow movement in A flat, but a very trivial rondo and from a bravoura standpoint it affords the pianist no scope. It is, therefore, never played except in schools. The second concerto in B flat was a failure; the work is not beautiful. The third in C minor has been a very great favorite. It is a very delightful work, romantically conceived, and, although the rondo has gone out with the entire tribe of this musical form, the work is still worth playing and hearing on account of the beauty of the ideas and the refinement of the treatment and the cleverness with which the orchestra and piano work together. At the same time it would be a very self-forgetful pianist who should appear before the public in this concerto in the concert room, because when a solo pianist is engaged as a feature of a grand concert what is wanted of him is an illustration of his greatest powers; whereas this concerto is far within the limits of the boarding school student, and while an artist may indeed bring out many beauties which the girl student would overlook, he would nevertheless entirely fail of realizing any very great effect from it. The fourth concerto of Beethoven has been very much admired by many players, but it has now almost disappeared from the concert room, a disappearance due to its lack of contrast and the almost complete absence of that undertone of seriousness which is so marked a characteristic of Beethoven's works. We come now to this fifth concerto of Beethoven, which so many writers assert to be the greatest test of the pianist, and what do we find in it? We have here three movements as usual in the classical concerto. The first, in E flat, is of a genial and pleasant character, on the whole much less inspired than the first movement of the Heroic symphony, which, however, it somewhat resembles in tone. The bravoura writing in this concerto is not fortunate. The passage work consists largely of scales or of broken chords. Plain broken trials afford the pianist at the present time no scope for successful bravoura, and scale technic is entirely ineffective, except an occasional very long and rapid or heavy run, such as Chopin has at the

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end of the Second Ballade. The slow movement is short and very beautiful indeed and there is a very pretty variation work in the last part of it between the piano and the orchestra. The last movement, the rondo, is obsolete. It is not interesting either as music or as piano playing; nevertheless there was a time in the musical world, somewhere about 1809, when Beethoven's fifth concerto was as new and remarkable as those of Tschaikowsky or Brahms are at the present time. It was the expression of a fresh life, of a vigorous young master who was one of the best pianists of his time and one of the greatest tone poets of all times; and the moderate terms in which we now speak of the work are merely another way of measuring the advance which has been made in the hundred years since this work first appeared.

* * *

If there ever was an ideal concerto for the pianoforte at the time when it was written, the Chopin E minor must be accorded the honor of this position. This, like the Beethoven work, was the product of a singularly gifted young genius in the full freshness of his talent, and he gave the world in that work some beautiful melodies and romantic transitions, a very lovely romance in the middle part, and some extremely novel and at that time effective piano passage work. The bravoura passages were founded upon the school of Hummel, consisting of sequences of a given motive carried through a variety of harmonic treatment. Even when it was new this concerto had one very great weakness. The orchestra had really nothing to do; the orchestral part is weakly scored and of elaboration between the orchestra and the solo instrument there is little or none. Scarcely can the work in the second movement be regarded a fully fledged ensemble piece; in fact, the orchestra consists of very little more than the strings, and of thematic work proper there is none at all. The work concludes with a very long and conventional rondo which is, if possible, a little more obsolete than the dodo or the ichthyosaurus. If we wish to throw on this work the light of an expert modern criticism the best way to begin would be to get the Tausig version and observe the changes which he has made in the original work of Chopin. In the first place, it would be observed he dis-

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penses with the long orchestral part at the beginning, which in the classical concerto form traverses the entire melodic material of the first movement before the solo instrument is allowed to appear at all. Tausig reduces this to an introduction of a few measures in length, after which the solo instrument enters as in the beginning. When it comes to the long sequences of the arpeggio work he has somewhat changed the harmonies and made them more interesting, but the work remains here the same as Chopin left it with brilliant, but by no means impossible, passage work for the right hand and nothing at all for the left, or nothing but very insignificant accompaniment work. Tausig also very greatly improved the orchestration, but the work as he left it is still far from remaining an ideal concerto for the piano.

I had privately a few years ago an opportunity to observe a further criticism on this work of Tausig when Mr. Godowsky was preparing this concerto for his appearance in the Worcester festival. He began with the Tausig copy, and since it was impossible, in the time, to re-score the orchestral work and make any changes in the harmony, he was obliged to content himself with filling up the brilliant passage work by doubling it in the left hand and by making only such changes in the conveyance of the voices as could be made without interfering with the orchestral parts. The result was a much more brilliant concerto than Chopin left, and a vastly more difficult one, but it fell short in a multitude of places of the effect which the revisor would have desired. Particularly, it still remained conventional in the stencil work of the passages where the same figure is repeated over and over in a variety of harmonies without really arriving at anything.

Of the Schumann concerto I have already spoken above. It is not Schumann at his best and it is not really fortunate for the pianoforte or for the orchestra, and in spite of many beautiful ideas, it stops short of being a master-work.

I mentioned above the concerto in A minor of Hummel. This work has had a most marvelous career. It retained its place in the concert room for about a generation, after which it was relegated to the conservatory and the boarding school, in which it has had a success of the most perennial order. It is a light pearling and pretty affair, with the shallowness pe-

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culiar to the composer. From the standard of the tone poet the Hummel concerto was never a master work, but simply an elegant and pretty one.

* * *

If we were to speak of ideal concertos, I should say that the four mentioned above, Tschaikowsky's in B flat minor, Brahms' in B flat, Saint-Saens' in G minor, and Listz's E flat, were best entitled to this honor. Beginning with the last, which is the one first written, we have in it a splendid illustration of the more brilliant elements of the Liszt piano technic. It is not a difficult concerto and I hardly imagine was intended to be so in the beginning. It is simply a very brilliant and effective concerto with many beautiful ideas, and the connection between the piano and orchestra is extremely well managed. Like everything by Liszt, it is rhapsodical rather than seriously worked out, and it has to be taken with this reservation, but, granted the right of the tone poet to improvise in the form of a concerto, Liszt must be conceded to have accomplished the ideal very well. That the ideas are somewhat sensational and theatrical might be expected. It was written for the stage.

In contrast with this might be taken the G minor concerto of Saint-Saens, which is a very beautiful work, containing many strongly marked ideas, a most beautiful treatment of the piano in connection with the orchestra, and on the whole a very good contrast of style between the different movements of the concerto and between the ideas of the same movement. At the present time this work has ceased to represent the highest attainments of piano playing, but it still remains in the front rank and the pianist able to give it adequate interpretation is certainly an accomplished artist.

The two strongest concertos in existence for the piano are undoubtedly those by Tschaikowsky and Brahms. The Tschaikowsky work has that same massive control of material and the deeply impassioned themes and working up that we find in the fifth and sixth symphonies of this great master. The pianoforte also in this concerto is treated in a more fortunate manner than generally happens in his pianoforte works, and when interpreted by great artists it is a concerto which pro-

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duces an astounding effect and is destined no doubt to become universally popular and to hold the stage for nearly a generation from the time where we now are. The same is true with regard to the probable lasting powers of the second concerto of Brahms. This work has now been before the public quite a while, its first production having been in 1880. The most advanced pianists and conductors have recognized the mastership of this concerto for now something like a score of years and the question very naturally arises why it is so seldom heard. In this country it has been played, so far as I know, by no one but Mr. Joseffy. The answer to this is to be found in the novel nature of the Brahms technic, which represents a higher development of piano playing than that of Schumann and Chopin, and in the poetic and somewhat ideal conception of the work, which are as yet rather beyond the immediate recognition of even the advanced concert-going public.

Nevertheless, this Brahms concerto is probably destined to occupy a position in musical tradition during the next fifty years much the same as that which the fifth concerto of Beethoven has held during the last fifty years, for it must be noted that we have now reached the time when even the Beethoven fifth concerto is very rarely played and the early ones not at all. In the same way the Chopin E minor concerto in its original form is no longer affected by artists. It is universally recognized to afford an artist no real display of his powers; hence those who look for something brilliant will be likely to take up still later works than any that I have mentioned, and those who are more seriously inclined will find themselves relegated to the B flat minor of Tschaikowsky and the B flat major of Brahms until such time as some other great master comes forward with a new work of similar powers.

From what I have said above, the reader will see how it happens that a concerto can never occupy a permanent place in musical literature. The improvement in the instruments, the improved methods of playing them, the discovery of new and more poetic beauties and possibilities of tone, as well as the characteristic mentality of the generation, all operate to create a demand for something continually newer and better, and there is no likelihood of this demand ever ceasing. And for the reasons stated in the beginning, it is quite certain that

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all the demands will very seldom, or perhaps never, be met in any one work, and the world will therefore go on doing the best it can with a limp here and a squint there or a drawback or other in some part of the concerto, as it always has done in the past; and the attribution of absolutely the highest rank to any one composition will remain, as it is at present, impossible, since the grounds for valuation will present themselves with such differing force to individual minds.

* * *

The analytical programs of the Boston Symphony concerts have been written for many years by Mr. William Foster Apthorp, an experienced writer and a well-studied musician. Mr. Apthorp too often magnifies his office by analyzing unduly, so that at length the reading "worm" has turned, and his complaint is voiced by Mr. Philip Hale in the following sentiments:

"With the return of symphony concerts comes the return of the analytical program, which is the abomination of desolation. As Mr. George Bernard Shaw once wrote in the World (London), you might as well illustrate to a class the glory of a poem by Milton or the beauty of a poem by Keats by insisting on parsing it. Thus you may take those marvelous lines of Swinburne:

From the bountiful infinite west, from the happy memorial places
Full of the stately repose and the lordly delight of the dead,
Where the fortunate islands are lit with the light of ineffable faces,
And the sound of a sea without wind is about them, and sunset is red,
Come back to redeem and release me from love that recalls and represses,
That cleaves to my flesh as a flame, till the serpent has eaten his fill;
From the bitter delights of the dark, and the feverish, the furtive caresses,
That murder the youth in a man or ever his heart have its will.

and begin, with educationally pitched voice, "'From,' young ladies and gentlemen, is a preposition showing the relation between the noun 'west' and the verb 'come.' 'The' is a definite article relating to the noun 'west' which it limits," etc.

Thus he opens one of the most trying questions for the musical writer, namely, how to write about a purely internal art like music without doing the reader more harm than good. This is not a question to be polished off in a minute and settled

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out of hand. There are many considerations to be taken into account. The annotated program (a better name than analytical) is an evolution, just as programs in general are. If, e, g., Mr. Liszt happened to be playing for Mr. Rubinstein, he would take it for granted that the hearer was already familiar with most of the selections played and indeed understood them well enough to appreciate not alone the works themselves, but the minutiae of his own readings of the works. Accordingly the piece would not be announced, but at the end conversation might arise concerning readings, and the result would be that the essential parts would be played again. But when Liszt appeared before unaccustomed hearers he found it advisable to furnish them the "menu" in advance—a list of the pieces, with the different tempi of the pieces carefully marked. The hearer, carefully checking off each number as it was completed, was able to know when the end had been reached; and at a few places in the program had come upon pieces which he actually knew by hearing. Later on, somebody gave educational programs (this was most likely an American artist, for the educational idea is more rampant in America than elsewhere) containing the themes of the works and some annotations of the form and standpoint of the piece. All of these points were also covered in the accompanying remarks of the player (or his supporter) and so the audience gained a better intelligence concerning what they had heard than would otherwise have been possible.

In a symphony concert starting out with thirty or forty variations upon a theme, and followed by an entire symphony, the hearer very easily loses himself, to such a degree that when he supposes he is making the acquaintance of Mozart, it is really a question of Berlioz, and his supposed Dvorak may be MacDowell. For preventing unbecoming accidents of this kind, the thoughtful symphony manager gives annotations with musical examples. Added to these, by way of packing to help the examples fill out the page nicely, and duly "face" the advertising with "reading," are certain annotations, which, when properly conceived, tell something about the composer (if necessary) and the standpoint and idea of the composition. They do this in Chicago (when they have good luck), but they do not add a builder's specification of the work, as Mr. Apthorp

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seems to find it his duty to do. To say that after a theme in G for the strings alone it meanders into X for the bassoons, Y for the clarinets and Z for the piccolo, is not to assist the pleasure or understanding of the listener. If I am a builder, it may interest me to know that the sample house which a friend is exhibiting is covered with hemlock shingles cut in the dark of the moon and piled edgewise in the shade of a white birch tree when the sun was hidden by east-blown clouds.

This is the kind of thing which Mr. Hale complains of in Mr. Apthorp's program, giving illustrative citations, unfortunately, however, for his argument, composed by himself and not by Mr. Apthorp. He says:

"The first movement, Allegro in F major (3-4 time), is headed: 'In the Daytime; Impressions and Sensations.' It begins with some rather vague preluding in the strings, horn, and bassoon, the 'celli and double-basses coming in at one time with a hint at the first theme, which is soon to follow; a flicker or two of light comes from the flutes and oboe—like sunshine through the branches—and soon (at the twenty-sixth measure) all this dreamy vagueness crystallizes into shape, and the first theme is duly announced in the strings in the tonic, F major, at first piano, but soon swelling to forte, as the development proceeds. Just as the forte is reached, a sudden change to pianissimo, with the entrance of the trombones on the chord of D-flat major, heralds the coming of the first subsidiary, a phrase partaking of the nature of passage-work, beneath which the basses bring in once more the first theme. This subsidiary theme is," etc., etc.

And he proceeds, unkindly, to cite a take-off from the writings of the late John Phoenix, the California humorist, forgotten by this generation, who having encountered something of the analytical sort took his revenge by composing a symphony program of his own to illustrate "The Plains: Ode-Symphonie, par Jabez Tarbox," produced in the San Diego Odeon, June 31, 1854. Phoenix proceeds, quite in the usual order:

"The symphonie opens upon the wide and boundless plains in longitude 115 degrees west, latitude 35 degrees, 21 minutes, 03 seconds north, and about sixty miles from the west banks of Pitt River. These data are beautifully and clearly expressed

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by a long (topographically) drawn note from an E flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of cactus and artemesia, the extended view, flat and unbroken to the horizon save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Utah village, are represented by the bass drum. A few notes on the piccolo call the attention to a solitary antelope picking up mescal beans in the foreground. The sun, having an altitude of 36 degrees 27 minutes, blazes down upon the scene in indescribable majesty. 'Gradually the sounds roll forth in a song' of rejoicing to the God of Day:

Of thy intensity,
And great immensity
Now then we sing.
Beholding in gratitude
Thee in this latitude,
Curious thing.

which swells into 'Hey Jim along, Jim along Josey,' then decrescendo, mas o menos, poco pocita, dies away and dries up."

All of which is commended to the attention of those who compose analytical programs.

* * *

In another part of this issue I print a translation of a communication just received from the distinguished violinist and intelligent and genial artist, Mr. Henri Marteau, in which he rebels at a comparison of Paganini with Chopin, in so far as it concerns their art achievements and influence. On the main question I am in sympathy with Mr. Marteau. It is true that Paganini was purely a phenomenal virtuoso, and that his works, while strange and brilliant, are nevertheless far-fetched, extravagant, and not phenomenally musical.

There is, however, another side to the influence of Paganini upon art which Mr. Marteau seems to have overlooked. It will be remembered by students of musical history that Robert Schumann heard Paganini in Milan, it is said, during a short visit to Italy or else in one of Paganini's early German tours, and straightway set himself to do for the piano some of the strange and interesting things which Paganini had done for the violin. Schumann even went so far as to transcribe for piano some of the Paganini caprices, in the hope (unrealized,

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nevertheless) that in this direction he would open new paths in piano playing. These new paths Schumann opened later, even if not in the Paganini directions but quite and absolutely opposite to them, and the world of piano-playing was accordingly enriched and enlarged.

In like manner when Paganini passed the winter of 1834 in Paris he was brought face to face with Liszt, who was then very much the fashion. The apparition of Paganini set the town wild, and Liszt, finding himself in the background, straightway set himself to study the art of Paganini, and it was only after this that Liszt began to produce his own original works and to open Paganini-like paths in piano-playing-paths which have remained popular and well trodden ever since.

If comparison were to be made between any piano composer and Paganini it would more properly have been with Liszt himself, who had many of those romantic qualities belonging to what we might call the "psychic virtuoso," by which I mean the virtuoso who not only does strange things but awakens the ecstasy of the supernatural, giving birth to strange sensations in the hearers and to innumerable legends appertaining to the personality and powers of the virtuoso himself. Moreover, I fancy that a careful knowledge of the violin and its literature would show that in fact quite a number of the peculiarities of Paganini's playing still remain in the current technic of the instrument. This is certainly true of Liszt, who was the father of the sensational upon the piano. Because, besides making sensations, Liszt also gave great attention to producing upon the piano songs and other compositions originally intended for voice or stringed instruments. In this way he indicated to the player certain qualities of touch, particularly the quality which I have sometimes called "differential touch," and the staccato effect when separation of tones was not the prime quality intended, but rather vivacity —the separation being annulled by the pedal discreetly employed. Without the works of Liszt piano-playing would be quite different from what it is and very much poorer, and this holds if we debar all of his actual compositions from the concert-room.

In this quality of inciting others to original activities,

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through the unconscious influence of his own work, Paganini reminds us of another very celebrated name, that of Carl Maria von Weber, whose romanticism and striking orchestral coloring were very speedily surpassed by such followers as Meyerbeer and Wagner; and his suggestive piano-playing likewise outdone by Liszt and the younger generation of artists. Nevertheless, so far as we can see, without Weber the musical world would have been something quite other than it is. By this, of course, I do not intend to suggest that there was anything of the charlatan about Von Weber. No! he was a sincere and gifted artist, who nevertheless opened paths rather than completely explored them.

* * *

In "La Guide Musicale," one of the best musical publications reaching this office, M. Kufferath has an earnest article protesting against the system of contests for prizes and distinctions in musical conservatories. He points out the obvious fact, universally known to good teachers, that success in a contest affords no real evidence of thorough instruction; and that, as soon as the pieces are announced for selection, the ambitious students give up almost their entire practice to them, whereby some five months of the school year is lost to education. He also notes with grief that the French and Belgian conservatories do not have classes in the history of music, aesthetics or other collateral subjects for enlarging the views of pupils. In Germany and England, he says, this is different, and he might also have added in the United States. In place of the system of contests for prizes and medals he would have frequent public performances by pupils, in order to cultivate the habit of playing or singing before others. These, he thinks, would give a better idea of the quality of instruction and would be of more use to the pupils as well as more pleasure to their friends.

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Mrs. Crosby Adams wishes me to announce that the interview with Mrs. John Spencer Curwen, of London, published in last month's issue, was not obtained directly by her, but was sent her from London, under authority of Mrs. Curwen herself.

W. S. B. M.

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THINGS HERE AND THERE

LEIPZIG NOTES.

Hans Winderstein of the Philharmonic orchestra is appointed director of the Singakademie, in place of Dr. Paul Klengel who goes to the New York "Liederkranz."

Max Lewinger, second concertmaster of the Gewandhaus orchestra, has been called to a like position in the Royal orchestra at Dresden and has already tendered his resignation to the Gewandhaus directory. Our first concert master here is Felix Berber, who took the place of the late Engelbert Rontgen. Berber was a pupil of Brodsky in the Conservatory here and later studied in the Berlin Hochschule. As concertmaster he makes the customary solo performance this season.

Illustrating the beautifully pliable texture of the Leipzig pianoistic atmosphere, it is to be mentioned that a pupil of Professor Krause wished to enter the Royal Conservatory and become a disciple of Robert Teichmüller. He thought it might be well, however, first to ask his teacher's advice as to the best to be had at the Conservatory. With rare business tact and exquisite humor the latter gentleman naturally replied that he didn't believe any of them could teach for shucks (or something to that effect) so the young man decided to remain with the professor and at this writing he continues to work his fingers in the Krause fashion and all is happy as a frolic in a barn.

Alvin Kranich and Harry Field both did concert work during the summer. At Bad Elster, Kranich played his new G minor piano concerto which he will also play this season with the Leipzig Philharmonic.

The present Liszt Verein series will occupy twelve evenings, from Oct. 1 to Feb. 1; the Philharmonic ten evenings, between Oct. 11 and Feb. 27, and the Gewandhaus twenty-two Thursday evenings, beginning Oct. 6. The Riedel Verein announces Händel's oratorio, "Esther," for Nov. 16, Liszt's "Christ" Jan. 29, and Händel's "Messiah" March 1, while the Gewandhaus will give the Mendelssohn oratorio, "Elias," Schumann's music to "Faust" and the new sacred chorus works by Verdi.

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The distress of starving musical genius is not always allowed to go unheeded in Leipzig. Lotte Demuth of Oberlin has been the means of restoring to instruction a ten-year-old girl with an enormous talent for violin. The little girl has been compelled to visit the cafes after school and play for money to support her father and family. A business man living just under Miss Demuth's rooms sent her up one day to play for this lady, who immediately recognized the talent and went to Herr Sitt with the story. He said bring her along to the next lesson and he would hear her. She came with a Rode Concerto and had only finished playing the first movement when Herr Sitt rushed out to get Julius Klengel. Together they pronounced her talent "fabelhaft" and now she will be permitted to have lessons under Herr Sitt, who will see, too, that she has the necessaries of life. Blessed are they who do these things in the name of music.

The first Gewandhaus concert of this season took place Oct. 6, with a program dedicated to the memory of Bismarck. The instrumental selections were: The "Coriolanus" overture and Heroic symphony of Beethoven, the Siegfried funeral march. Mme. Sembrich was the solo artist. She sang "Crudele" from Mozart's "Don Juan" and "Casta Diva" from Bellini's "Norma."

EUGENE E. SIMPSON.

TAUSIG'S VIRTUOSITY.

Tausig's work is now almost forgotten, but old-timers speak of his technique with bated breath. One of his pupils, Sofie Menter, has told me that Tausig's power and grasp was something extraordinary, his left hand being phenomenal. She herself has a technique that outrivals even Carreno, a technique famous for its cleanness and clearness in the most difficult passage work. Intellectually Sofie Menter is not and never was a giant, but she possesses wonderful fingers and strength. Her style of playing may best be judged by the fact that Liszt, finding his rhapsodies were mere child's play to her, remodeled all of them into one great Rhapsodie of the most stupendous difficulty. As for Liszt's E flat Concerto, it has seldom been played as by Menter. She seems to have the secret of colossal ease. In the beginning of the eighties Menter was in her zenith, and it was no infrequent event for her admirers to cover the platform of the Creditny Salle in St. Petersburg with one vast carpet of roses.

The opposite of Tausig and Menter in every man was Hans von Bülow. He was a pupil of Liszt, yet partook very little, if at all, of the style of his master. As an all-round pianist, Bülow was not extraordinary. He had never great technical gifts, especially in staccato and legato playing, but his was essentially intellectual play-

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ing. Few men have studied the classics as he, in fact he was almost crazy on the subject, but what a revelation his playing of the last Sonatas of Beethoven was. He had none of the fascination of Rubinstein in tone or touch, in fact he had everything against him in this way, for his touch at times was dry and unsympathetic, but his conception, his phrasing and his unraveling of Beethoven mysteries was in the highest degree interesting, no matter how much one differed from him in opinion. His playing was learned beyond compare, everything was done after thought and always under the guidance of a keen and well trained intellect. Ferruccio Busoni seems to have inherited Bülow's mantle. But Busoni is incomparably more gifted technically and less capricious.—McArthur.

RUBINSTEIN'S IDEA.

At the St. Petersburg Conservatory, of which the rules and regulations were drawn up entirely after Rubinstein's idea as to what a conservatory should be (he has more than once told me that when dead he wanted to be remembered by no other work but this conservatory) there were two pianoforte branches: one for Virtuosi, the other for Pedagogues—the training, of course, in each branch being different. One of the first questions asked a would-be candidate was: "To which branch do you wish to belong?" Generally speaking the pupil, acting under the advice of one of the professors, joined the one class or the other, according to the shape and strength of their hands and general physique. The musical knowledge and gifts for both, however, were the same, that is to say, a correct ear, musical ability and general fitness were sine qua non. Pupils of the Pedagogic classes were not required to give so much time to practice, they were not expected to learn so quickly nor to play from memory, but rhythm and neatness in their playing, with history and analysis, a complete mastery of harmony and counterpoint and more or less a study of the entire piano literature, they were expected to have accomplished before receiving their diplomas. —McArthur.

RECITAL FOR PIANO AND VIOLIN.

The first of three recitals of sonatas for piano and violin was given by Messrs. Leopold Godowsky and Theodore Spiering at the Auditorium Recital Hall, Oct. 7. The program consisted of the Brahms sonata in G major, opus 78; the Grieg sonata in F major, opus 8, and a sonata by Caesar Franck, in A major, for the first time in America. The Brahms work turned out to be very beautiful. While less contrasted in its movements than usual in works of the class, this quality imparts to the tone-poem a more perfect harmony, and even in the rondo, which stands as closing movement, the tone of seriousness is not lost.

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The Grieg sonata is better known, being essentially popular in its character. The work by Caesar Franck was very interesting. It opens with a rather quiet movement, almost pastoral in character, but this is followed by an allegro, which is a veritable "hustler," so furiously is the piano part driven this way and that. The violin part also is written with freedom and force. Then follows a somewhat sentimental recitative, in place of slow movement, and the work concludes with an allegretto which is at first a strict canon between the piano soprano voice and the violin; and in the middle piece a canon between the piano bass and violin. Despite this difficult form, the movement has a thoroughly musical and interesting character. As a whole the work illustrates the remarkable powers of the late French composer rather fortunately. Great constructive technic and essentially musical quality are everywhere apparent, but the undertone lacks depth and seriousness.

With two players like these, combining masterly technique and artistic spirit, the evening was delightful and epoch-marking in its way. Succeeding evenings of the kind will be anticipated with pleasure. The hall was full and enthusiasm lively.

MR. GEO. HAMLIN IN SONGS BY RICHARD STRAUSS.

The accomplished tenor and artist, Mr. Geo. Hamlin, gave at the Grand Opera House in Chicago (his father's theater) on the afternoon of Oct. 11th, a song recital which was unique in the musical history of the city, since it was composed exclusively of songs by one composer and that one no less a genius and epoch-marking personality than Mr. Richard Strauss. Fifteen songs were given by Mr. Hamlin, to the pianoforte accompaniment of Mrs. Nellie Bangs Skelton. The songs, all of which were previously unknown in this city, proved to belong to the very finest grade of recent works of the class, having in them the beautiful and poetical sensitiveness of the most advanced modern school, in which music shows itself so elastic in interpreting every shade of the poetic meaning. For the benefit of students desiring to look into this new chapter of a singer's repertory the entire program is given:

Opus 10:
1. Zueignung.
2. Nichts.
3. Die Nacht.
4. Die Georgine.
5. Allerseelen.

Opus 17:
1. Seitdem dein Aug' in meines schaute.
2. Standchen.
3. Das Geheimniss.

Opus 6: 'Cello Sonate in F dur.
Allegro con brio.
Andante ma non troppo.
Finale. Allegro vivo.

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Opus 19: 2. Breit uber mein Haupt.
4. Wie sollten wir geheim sie halten.

Opus 21: 1. All' mein Gedanken, mein Herz und mein Sinn.
2. Du meines Herzens Kronelein.
3. Ach Lieb, ich muss nun scheiden.
4. Ach weh mir ungluckhaftem Mann.

Opus 27: 2. Cacilie.

It is likely that a careful study of these works would show them singularly even in excellence, but upon this occasion those which made the best effect and were redemanded, were an exquisitely beautiful "Serenade" (opus 17, No. 2), a fairy-like conception, "Why Should We Keep it Secret?" (Op. 19, No. 4), "All My Thoughts, My Heart and Mind" (Op. 21, No. 1), and a curious song somewhat in the vein of "The Yeoman's Wedding Morning," with a galloping accompaniment, "Woe is Me, Unfortunate Man" (Op. 21, No. 4), to which might be added one which quite recalls the "Beautiful Miller's Daughter" songs of Schubert, "Ah, Love, I Must Part Now" (Op. 21, No. 3).

Mr. Hamlin sang in German, and is to be credited with a very artistic handling of the text, which was beautifully delivered. For many of the audience the pleasure would have been greater, and the understanding as well, if it had been found possible to exactly adapt English translations of like poetic finish and precisely equal meaning with the German poetry of the originals. This, however, would have involved several very difficult problems, the most difficult in the last resort being the unlike cadence and inflection of the two languages. In the case of melodies which are practically independent of words, like those of Schubert, adaptations of this kind can be and have been made; but in the case of these of Strauss, where independent melody of the instrumental cut is little if at all sought for, but rather a melopoeia (or melody-making) growing out of the words, which become spiritually opened, glorified and illumined from within through the help of the music, translation of text and the precise fitting of the new language is a matter of the utmost difficulty. As it was, Mr. Hamlin must be credited with having brought his months of preparation to a most flattering issue. He deserves the gratitude of the musical profession (which, however, was not conspicuously present at the hearing) for having contributed a distinguished item in the artistic doings of musical Chicago in the season of 1898-1899.

Throughout the program the art of the singer was assisted and supported by the artistic efforts of Mrs. Skelton in the difficult and elusive piano accompaniments. Rarely indeed is ensemble work of this class offered a Chicago public.

The program was further diversified by a 'cello sonata of Strauss, played by Mr. Bruno Steindel and Mrs. Steindel. The work seemed

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to me to belong to the early period of Strauss, when his father was trying to keep him within the bounds of classical models. It is musical and interesting. If the piano part had been played with more depth (as it was with great elegance and precision) no doubt the work would have been still better. Of Mr. Steindel's playing there is generally nothing to say except to chronicle its virtuoso mastership, beautiful tone and general good taste.

MUSICAL COLLEGE CONCERTS.

The Chicago Musical College carries on a series of Faculty Concerts on Saturday afternooons at 2:30 regularly. The first one took place Oct. 8, and the program was of a popular character, consisting of violin and piano selections by Messrs. Listermann and Hans von Schiller, songs by John Ortengren, and a group of piano solos by Mr. von Schiller. Needless to say, with such artists the playing was admirable and enjoyable as well as educational.

MR. HAMISH MACCUNN.

Such a name at once and most conclusively proclaims the nationality of its owner, who was born at Greenock in 1868. His father, a shipowner, was accustomed to devote his leisure hours to music, and his chosen instrument was the violoncello. Thus the son's natural bent was fostered in his home surroundings, and Hamish MacCunn's first musical studies were directed by his parents. One of the scholarships at the newly-founded Royal College of Music fell to his lot in 1883, and for three years Sir C. Hubert Parry was his master. Encouragement was offered the young Scot by the veteran benefactor of British music, Mr. Manns, who produced two early compositions at Glasgow, a concert overture, "Cior Mohr," and the well known "Land of the Mountain and the Flood."

In both of these, as well as in his later works, Mr. MacCunn shows himself to be thoroughly imbued with the national spirit, and his melodies are perfectly characteristic. Descriptive music his certainly is, and the composer gives it as his opinion that music should represent something definite in the mind of its originator. In vocal music he lays great stress upon declamation, and he treats his choruses in masses by preference, holding that the total effect is more satisfactory than when the voices are broken up, as in fugal composition. In vocal solo music Mr. MacCunn aims at bringing the voice into as close sympathy with the nature of the subject as possible, and he considers genuine melody a distinct aid in carrying out this idea. The florid Italian school has no admirer in Mr. MacCunn, who is full of the sterling common-sense so characteristic of the nation to which he belongs.

His first opera was founded on the romantic yet homely story

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of Jeanie Deans and her erring sister. The libretto unfortunately was in no way worthy of the subject or of Mr. McCunn's efforts. "Jeanie Deans" was not successful in spite of the fact that it displayed the hand of a clever musician. In "Diarmid" the young composer showed that he had profited by his former experience,

MR. HAMISH MACCUNN.

and while writing with greater consciousness, he had evidently done his best to infuse charm into his score, and to invest with suitable melody the highly poetic libretto provided by the Marquis of Lorne. We understand that another work is in preparation by the same collaborators.

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Mr. MacCunn now enters upon a new sphere of work, since he has lately been appointed chief conductor of the Carl Rosa Opera Company. Youth and enthusiasm, coupled with sound musicianship, should do much towards helping the company to regain that prestige which on account of recent misfortunes it has been in danger of losing.

The portrait of Mr. MacCunn is from a spirited drawing by Mr. Arthur Jule Goodman, and is published by permission of the proprietor of "Madame."—London Mus. Courier.

KARL KLINDWORTH.

The accompanying portrait of Mr. Karl Klindworth gives a very fair idea of the great Chopin scholar, who edited one of the best editions of the works of this master that has ever been made, to

KARL KLINDWORTH.

take the word of thousands of musicians, Bülow at their head. Klindworth was one of the "boys" at Weimar with Liszt, along about 1852 to 1855.

A VERDI EVENING.

At the Chicago Conservatory Signor Marescalchi gave a Verdi evening Oct. 11, with a remarkable program and an audience even more remarkable. The program began with an address commemorative of Verdi by Mr. Maurice Aronson. This was followed by a string quartet by the great Italian master, played by the Spiering quartet, after which there was a long and varied list of Verdi's operatic arias, the whole closing with the Liszt "Rigoletto" fantasia, by Mr. Robert Stevens.

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AMATEUR ORCHESTRA AT SANTA CRUZ, CALIFORNIA.

Some months ago an amateur orchestra was organized in Santa Cruz by Mr. Geo. Hastings. The players number sixty-five, of whom about twenty-two are ladies. The composition of the band is a little peculiar in the presence of something like six guitars, while perhaps some of the wood-wind family are conspicuous by their absence, at least no bassoon appears in the fine illustration of this orchestra published by "Town Talk" of San Francisco. The writer of the sketch says that the orchestra has acquired facility in reading standard orchestral works and has played two public concerts with highly creditable artistic and great financial success.

REMARKABLE CHANGE OF CRITICAL HEART.

Presto is pleased to note a most satisfactory improvement in two very important musical interests (to take their own opinion of it). About two years ago nothing was too bad for the "Musical Courier" and its Chicago correspondent to publish concerning Theodore Thomas, Miss Anna Millar and the playing of the orchestra. About a year ago, when Miss Millar was bringing over young Hoffmann, a change came over the spirit of the meeting, coincident with the appearance of an advertisement of the Chicago orchestra and young Hoffmann in the "Courier." This year the entente cordiale seems to be even more warm and nourishing, for in the program of the first symphony concert there is an editorial note (undoubtedly from Mr. Thomas and Miss Millar) advising all attendants upon the symphony concerts to read the "Courier." It is most gratifying to note that the symphony concerts have reached a plane where the "Courier" can approve them; and still more gratifying to note that the "Courier" has reached an excellence entitling it to the endorsement of these high authorities in musical art.

There is one suggestion, however, which might be worth taking into consideration: Whether it would not be safer for Miss Millar and Mr. Thomas in endorsing the "Courier" to put a limit, such as "Good only so long as the 'Courier' supports our work"; and upon the "Courier's" support a like limitation: "Good while things remain as they are."—Presto.

ORGAN BUILDING ON THE PACIFIC COAST.

In this connection we present a cut of the interior of the lovely private music hall of Mr. Ralph Granger, of Paradise Valley, Cal., showing also the console of the chamber organ built by Mr. Murray M. Harris, of Los Angeles. Mr. Harris is an artist who takes his work seriously. Educated mainly in the organ atelier of Messrs. Hutchins and Plaisted of Boston, he has devoted himself to the task of producing truly artistic and thoroughly finished instruments, with

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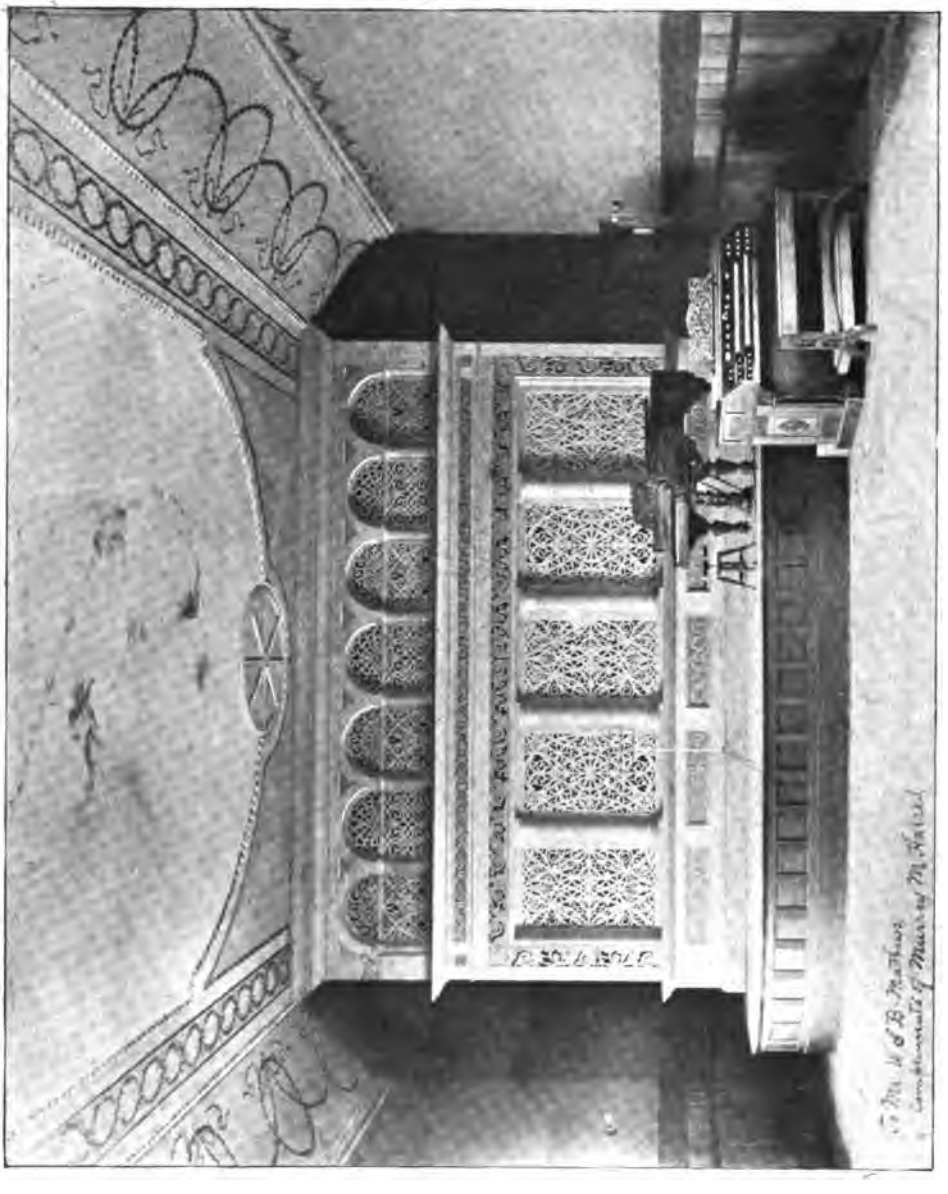

MUSIC HALL OF MR. RALPH GRANGER, PARADISE VALLEY, CALIFORNIA.

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all modern improvements which experience sanctions. This organ for the Granger hall is a small one, having about eighteen sounding stops, with a fair appointment of couplers, compositions, etc. The action is tracker pneumatic.

One of the largest organs as yet built by Mr. Harris is a three manual instrument for the First Methodist Church of Los Angeles. The specification shows a great organ of ten stops, including a double open diapason in metal, 61 pipes and one reed, a trumpet. The swell has twelve stops, including a 16 ft. Bourdon, and five 8 ft. flue stops, besides cornopeon and oboe. The choir is enclosed in a separate swell box, and contains seven stops, among which there are the usual three 8 ft. flue stops and a clarinet. The pedal has four stops of 30 notes each. Three are 16 ft. (large open, Bourdon and a very soft Lieblich Gedacht). The 'cello of 8 ft. is metal. A full assortment of couplers is shown, which, in addition to the draw stop action, are also operated by pneumatic pistons between the manuals. There are eleven reversible pedal movements, three each (forte, mezzo and piano) for the great and swell, great to pedal coupler, and balanced swell pedals. The summary shows:

Speaking stops	33
Mechanical registers	8
Pedal movements	11
Total movements	52
Total pipes	2,133

The action is tubular pneumatic throughout the entire instrument. The console is brought to the front of the choir platform. The instrument occupies a space of 25 ft. wide, 19 ft. deep and 22 ft. high. The case is in the form of an elaborately carved white oak screen, no pipes showing in front. The bellows and pneumatics are actuated by means of an electric motor. To judge from the specification this is an instrument of which any organist or congregation might well be proud.

Mr. Harris' plant is complete in every way according to the best modern usage. He makes his own metal pipes, voices everything himself, and his wood pipes are made of California sugar pine, said to be the most resonant wood for this purpose in the world.

HANS RICHTER.

The accompanying portrait of the celebrated Wagnerian conductor, Hans Richter, gives a different idea from most of the portraits that have appeared. Richter, whose association with Wagner as amanuensis and later as assistant conductor at Bayreuth, and still later as conductor in chief, will be remembered, has lately resigned his position as conductor in Vienna in order to live in England, at Manchester, where he will conduct a symphony orchestra and be associated with the distinguished violinist, Adolph Brodsky, in the work of the College of Music there. It is said that the condi-

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tions of work in Vienna are such that a conductor finds it practically impossible to secure adequate rehearsals for symphony programs. On the other hand, it is stated that a considerable faction was dissatisfied with Richter's recent work, declaring that he had become somewhat lazy and careless. His valuable engagements in England and other countries seemed to occupy his attention to the discouragement of the Vienna work.

SAN FRANCISCO NOTES.

Anna Miller Wood of Boston gave a farewell recital before a large and fashionable audience. The principal number was Arthur Foote's "Rubayait" music, which she sang superbly.

DR. HANS RICHTER.

Other numbers were: "Swallow, Swallow, Flying South," Arthur Foote, and three French songs, which she sang with great brilliancy.

She was assisted by Guilio Minetti, violinist, and Olive Edmunds and Mrs. Alice Bacon Washington at the piano.

"In a Persian Garden," song cycle by Liza Lehmann, was performed under the direction of H. B. Pasmore. The soloists were: Mrs. Florence Wyman Gardner, soprano; Mrs. Edith Scott Basford, contralto; Frank Coffin, tenor, and Robert Taylor Bien, bass. John Warburton was accompanist.

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Mr. and Mrs. Durward-Lely gave three concerts here. Mr. Lely sang several of his English, Scotch and Irish ballads in a very delightful manner. Their Australian tour was highly successful.

* * *

The Loring Club gave the first concert of its season and presented a fine and varied program. The "Lullaby," by Brahms; "Roland's Horn," by Markull, and "A Gallant Hero is Spring," by Esser, were the principal numbers. Others were "The Serenade," Appel; "A Rhine Wine Song," Franz; "Jabberwocky," Chadwick; "Gondola Song," Gade, and "Dance of the Gnomes," MacDowell.

* * *

San Francisco has at last had a chance to hear Goldmark's "Queen of Sheba." It was produced in splendid shape at the Tivoli Opera House, and drew crowded houses except the first night, when everybody seemed to be waiting for some one else to say it was good.

Marie Brandis was the "Queen," who sang the part with fine dramatic force. Elvia Crox was the unfortunate "Sulamith," and sang and acted with correct simplicity. Helen Merrill was the slave girl and made a hit by her delicate rendering of the bit of wordless song in Act. II.

Rhys Thomas as Antar was superb, both in acting and singing, and more especially the pianissimo parts. The solo beginning Act III. was beautifully sung. De Vries gave a calm and dignified interpretation of King Solomon, making a pleasing contrast with the impetuosity of many of his former characters. The chorus and orchestra eclipsed all their previous efforts. Max Hirschfeld deserves special credit for his artistic and masterly conducting.

* * *

Hother Wismer, violinist, gave a successful concert and proved himself an artist of sterling worth. He has just returned from study in Europe and his rendition of the first movement of Joachim's Hungarian concerto, Op. 11, was excellent. He was assisted by Mrs. Mathilde Wismer, mezzo-soprano; Mrs. Alfred Abbey, soprano, and Mr. L. G. Fleishmann, pianist. A large and fashionable audience attended. H. E. M.

MINOR MENTION.

The teachers of music in the smaller towns do not find it easy to adapt their programs to the fastidious taste of the local critics. If a teacher composes his concert entirely of brilliant pieces he lays himself open to the imputation of delighting in trashy selections, while if he introduces classical music he is criticised for going beyond the people.

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Mr. Walter Spry seems to have encountered this difficulty in a concert given in Quincy, Oct. 7. The program contained Reinecke's Impromptu for two pianos, a Trio by Gade and a variety of pleasing selections, the most classical being Chopin's third Ballade; nevertheless, the critics accused him of being too much addicted to classical music.

* * *

There is nothing like putting it strongly. A local music school in advertising a newly engaged piano teacher (who has not been successful as a concert pianist, but who is really a musical scholar) does so in the following terms:

"He demonstrates the laws of Unity in all the aspects of Music, and leads the pupil on to a complete mastery of the art. It is now customary for musicians to talk a great deal about Unity. Mr. J. practices and proves Unity most clearly to the pupil, who has thus the advantage of being with a great pianist and seeing in each lesson some exemplification of the Beauty in Musical Art. Children are eagerly received by Mr. J. and thus have the rare opportunity of being with a teacher who is also a great artist."

The entire inference of this is that unity was unknown before discovered at this school. It is also to be noticed that Unity when spelled with a large U is something more than common everyday unity which pervades all rational effort.

* * *

A pleasing faculty concert was given at the Hollins' Institute, Hollins, Va., Oct. 8, in which the violin playing of Miss Edith L. Winn was a notable feature. Several concerted numbers occurred, the whole ending with an ensemble performance of the Mascagni "Intermezzo" for voice, piano, violin and 'cello and harp, the latter represented (somewhat coldly) by the second piano.

* * *

Dr. Henry G. Hanchett anticipates an unusually busy season of recitals and lecture-recitals. Last season Dr. Hanchett gave no less than ninety entertainments of this kind, of which fifty-two were given in two cities.

* * *

Mr. W. Irving Andrus opened his work at Doane College this season with a recital Oct. 5. The piano numbers were from Brahms, MacDowell, Chopin and (curiously enough) Tomaschek. There were also charming vocal numbers.

* * *

Mr. Herman Diestal, the well-known 'cellist of the Spiering Quartette, who spent his summer vacation in Germany has returned and brought with him a 'cello that is known all over Europe. It is a beautiful Strad made in the year 1702. Mr. Diestel bought the in-

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strument of Cossman, the celebrated 'cellist and teacher at the conservatory at Frankfort on the Main, Germany, paying five thousand dollars for it. The instrument was in Cossman's possession for fifty-six years. Mr. Diestal plays it for the first time in public on the evening of Oct. 25th at the first concert of the Spiering Quartette.

* * *

October 18 Mr. and Miss Walker gave a recital of piano and violin music before the Mendelssohn Club of Canton, Ill. The program was this:

Sonata in F, No. 5, Beethoven.
Chopin Nocturne, arranged by Sarasate.
2d Mazurka, Wenlawski.
Canzonetta, op. 35, Godard.
Romance by Rubinstein, Wenlawski.
Scene de Ballet, op. 100, Ch. de Beriot.

As both the players are musical and accustomed to play together the recital gave great pleasure to a large audience.

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DICTATION WORK.

Children should be taught to listen with understanding. Especially is this necessary in teaching them music. Generally they are very enthusiastic about a new song, and they will tell you with great animation that "It was so pretty," but there it ends. They heard it as a whole. No thought as to whether it was "high or low," "loud or soft," "fast or slow." What a field for work! Eager little learners as they are need only a word or two and they are the closest observers. The teacher sings "do" high and then "do" low. They may not be able to tell you in words the difference, but they are sure there is a difference. Lead them to think "high" "low" and instantly they will follow you correctly and tell you every time whether the last tone was higher or lower than the one before it. Then try them with "loud" and "soft" in the same way; and then "long and short," and you have laid the foundation for dictation work.

Now might come the singing of two or three tones asking the children how many and if any tone was repeated or were they all different?

Gradually as his knowledge increases he will be able to tell you the syllables representing the tones you sing or to sing them himself or to write them on his slate. Having accomplished this much, daily practice along on this line will soon enable him to hear with the understanding whole phrases; not only the melody and rhythm, but the expression and quality of the music. Listening to music is an art not less than performing music, and an art that greatly necessitates training.

The surest test is the reproducing on paper or slate music as dictated in tone by the teacher.

Have the pupils arrange the signature for a given key. Then the teacher will sing a few measures, keeping the mind of the pupil on the one thought "Rhythm." Let them write their time signature from what they have heard.

Care should be taken not to dictate too much at once. Under no conditions allow pupils to write while the teacher is voicing the measure or measures. Insist upon their hearing a given part. If the

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tones have reached them correctly and they have already a true knowledge of the scale in that key the exercises dictated to them will present a picture to their minds that can easily be transferred to paper. That done they are ready for another and so on. It is necessary for the teacher to vary the work, and in this particular are the Natural Music Readers so helpful, presenting as they do different rhythm, different combinations and new ideas in the dictation work.

Ordinarily the teacher will not repeat a measure or part dictated, one hearing being sufficient for the child, if care was previously taken to remove all obstacles or hinderances to perfect listening.

If a pupil is able to write in notes what he hears in tones there can be no question as to his knowledge of it. And if we think for one moment of the concentration of thought necessary, what better mental training or mental discipline can be found?

From the simple melodies he may soon go to two-part exercises played on the piano. This naturally leads "to three-part," and he will be able to picture and reproduce as a thought whole chords; with all their preparations, suspenses, anticipations and various modulations.

The chief melody of a selection will of course claim his attention first; but as soon as this can be sung in imagination he will endeavor also to carry to mind the harmony and to realize the subordinate melodies heard at the same time with the chief melody.

It has been said that sight reading demands a total annihilation of the consciousness of one's self with an entire forgetfulness of one's surroundings. Such is the need of concentration of thought to be able to bring into tones the idea intended by the composer. So it is with listening. If the hearer has been by dictation work taught to listen intelligently he will be able to enjoy all the beautiful new thoughts of the composer, and to place them in his memory or on paper that he may have them always.

Think of the mind training, think of the hours of patient practice, think of the mental force required to obtain such excellent results.

Then those deeper powers of the soul over which we have no direct control will be aroused to sympathetic activity and the full significance of compositions both intellectual and emotional will be comprehended. Aim then in every possible way to cultivate in the pupil a musical imagination, for this is the key to all the mysteries of the art.

MATTIE DOLLISON,
Logan, Ohio.

ROTE SINGING.

BY JENNIE L. THOMAS.

Many supervisors and especially young teachers who are starting in the work, find it hard to select songs which are suitable to

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the different grades. We ask: "What is the object of rote singing?"

In the first place we wish to cultivate the ear, voice and musical taste of the child. We wish to cultivate a love for all that is good in music, and create a desire for the best. Music, if properly taught, should be a recreation and pleasure to the pupils, and at the same time should interest them so that they would want to learn more of it and make it a part of their lives. What good will it do a child who has been taught to read the notes and write the scales but who looks upon music as he does upon his arithmetic, and finds no pleasure in it at home, or cannot carry any songs from the school when he leaves. There is more good accomplished in the school by giving good wholesome songs and by creating a desire to know the best music than by teaching the pupils to read the notes and not giving him something to remember. When we have taught him to sing and appreciate good songs, it will create a desire to be able to read and learn these songs for himself, and we will find no difficulty when we want him to sing by note.

We find that by giving the little first year children songs to sing before scale work that it teaches them how to manage their voices sooner than anything else. They can sing a song more readily than they can sing the scale when they first come to school. Many of the pupils whom we call monotones are those pupils who do not know that they can use their voices to produce those different tones, but who can be taught in a short time how to do so. Of course the majority of these pupils cannot be helped in this way.

The thought conveyed in the words of a song will help to create in him a musical perception and help him to make the music express the words. So many kindergarten songs are written in which the music is not at all fitted to the words. The songs of this kind should be avoided, as they are not helpful or pleasing.

We must follow out two principles in our teaching of rote-songs. First, the pitch and compass of the voice, and second, the selection of the proper songs, as to grading, pitch and the thought conveyed in the words.

A mistake which the teachers make so often is that of giving too many songs. The children love the old songs and sometimes like to sing them from year to year, and the teacher can always keep them new. If the songs are well taught and are sung with expression, and in proper time and tune, they will not grow old. As soon as the children sing them in a lifeless manner, they should be dropped immediately.

The teacher should always aim to select her songs appropriate to the time of year. There are so many pretty fall and spring songs, besides unnumbered Christmas, Thanksgiving and winter songs that a teacher need find no difficulty in their selection. Another thing is to have the songs corelate as nearly as possible with the other

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studies. In the reading lesson they will perhaps be studying corn. In the drawing they will be drawing it, and in the music they should be singing about it. The same way with the flowers. There are perhaps more pretty flower songs than anything else.

If the teacher finds that the song is too low for the pupil to sing with ease, she can easily change the pitch. Be very careful of the songs in that respect.

In selecting rote-songs for the first grade children, try to have songs about which you can tell a story. It will enable them to remember the words, and adds a new interest to the song. The idea of story telling in connection with the songs is one that teachers are adopting more and more. The teachers all over find it not only in having the pupils remember the words, but it makes the song remain new longer, and as we said before it makes it more interesting.

The youngest as well as the oldest should be taught the patriotic songs. One of the prettiest sights is to see the little first grade children rise and sing the first verse of America.

Sometimes when it is nearly impossible to get the older boys to sing and take any interest in the music, if the teacher will have them all sing some patriotic songs they will waken instantly, and then when something else is presented they will forget that they did not want to sing before.

The following is a list of some of the many kindergarten books which have a large number of good songs. So many of these books have perhaps five or six out of twenty-five or thirty or more songs which are not at all suited to the children's voices:

Song Stories for the Kindergarten. Mildred and Patty Hill.
Kindergarten Songs. Kate L. Brown.
Musical Gems. Eugene Field and Caro Senour.
Kindergarten Songs. Mrs. Jessie L. Gaynor.
Songs and Song Stories for the Kindergarten. Mrs. E. A. Thomas and Mrs. F. S. Brewster.
Kindergarten Songs. Mrs. Hailman.
Children's Songs. Wm. L. Tomlins.

As we have said before, the pupils who have just entered school at about five years of age, should be taught entirely by rote for some little time. Of course it depends upon the pupils themselves, and the teacher should use her own judgment as to when she should begin other work.

From two or three months should be spent in teaching rote songs, and with a little vocal drill. The scale should then be taught by rote, and the note work begun.

In the vocal drills and scales the teacher should begin with the upper tones and work down. In this way the pupils will use the head tone, and will be singing correctly. A majority of the pupils who come to school know the syllables of the scale. This is espe-

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cially so in the larger towns and cities. If asked where they learned them they will say that their brother or sister or cousin taught them, and many do not know where they learned them.

We do not discontinue rote singing until the last year in school, but after the third year there is very little time spent upon it. Up to that time about one-half of the time is devoted to rote singing. If we wish to teach a number of songs for some special occasion they can be taught by rote in the upper grades. Often if the pupils are to have some exercises they will want six or seven songs and it saves much time to give them by rote. At Christmas time we give the songs for the pupils' pleasure and recreation, and they will enjoy the songs more if taught quickly by rote than as if they stopped to learn the notes and then the words.

At the end of the third or fourth month, according to the teacher's judgment, we begin the chart work with the first grade pupils. In every way possible we must make the chart work interesting to them. In the lower grades there are many devices which can be employed in connection with it.

QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question.—Would you be particular about classifying the voices before you take up part singing in the upper grades?

Answer.—Before much part singing is taken up I should certainly be particular about classifying the voices. I would take plenty of time and be as careful as possible. Have your pupils sit erect and by having them sing and your walking up and down the aisles I think you will readily find the pupils who can best sing the second part. I should be very particular to learn each part of my song thoroughly so that you will have time to listen to each of the parts so that if there is one little mistake you will be able to detect it at once. My teachers very often reverse the parts in the lower grades; they have one side sing the second part one time and the other side sing the second part another time. This makes them strong pupils. I would let each part sing alone very often.

Question.—I have just started music this term in a school where music was very poorly taught last year, so the superintendent and teachers inform me, and I judge from the pupils' recitations. I feel that I should praise the pupils perhaps more than I do and sometimes I feel that I am not giving them the praise they deserve. What would you advise me to do; be very careful of my praise or not?

Answer.—As far as possible I should certainly praise all that

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is good in the work. I should hesitate to call anything good that was not good. The pupils are bright enough to know when they have done good work and when they have not and I certainly would not praise poor work. Still we should do as Mendelssohn has said, "Do not pick flaws but rather praise the good we see in the musical performance." I stepped into a room during the singing lesson the other day and the pupils were just finishing a song. As soon as they had concluded one of the pupils arose and began to speak of the faults in the piece and the teacher said: "Wait, you must first find all the good that you can in it and then we will have the faults afterwards." I think that a very, very good plan and I should certainly give all the praise that the pupil deserves. I think the pupils in our schools need a great deal of encouragement, especially the grammar grade pupils.

Question.—I am just beginning my second year's work in quite a large city and I find that the teachers do not seem to comprehend the work. I notice it particularly at grade meetings. When I ask a question it seems as if a great deal was vague to them. What would you advise?

Answer.—I would advise, first, a review. I think a sad mistake that teachers make, not only in music, is not being familiar with the work that has gone before. If they knew the back work thoroughly and keep it up all the way through it makes the work so much easier to comprehend. If they knew the requirements of the next grades they would certainly know what they have to work for, and I should try to persuade them to go over the work and if possible take some of the work in advance. I think that will solve the problem for you.

Question.—Can you suggest anything to make music a little more popular in my upper grades? Those pupils do not seem to have any ambition to study music.

Answer.—I would try perhaps taking a few of the best pupils and let them learn the songs that the pupils have been singing and after they have learned them thoroughly let them sing for the pupils. I find that it works very well. I invited a fine violinist to go with me to one of my schools last week and play the songs for the children. They were very much pleased and they sang very nicely indeed. I invited one of our best singers to go to another school and sing the same songs the pupils were singing and the teacher tells me they are trying very hard to sing the same pieces as well. I think it an excellent plan to invite any one to sing for our pupils, as if they hear their own songs interpreted by good artists they will grow to appreciate them and enjoy them.

Question.—Do you believe in much individual work; is it wise to require it? I find that the pupils are very much opposed to singing

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individually and I am afraid it will make the music very unpopular if I persist. Will you please give me some suggestions?

Answer.—It is my firm belief that the more individual work we can do the best results in music will be obtained and I really feel that it is our duty to insist on a certain amount of individual work. Of course I realize, where we have so short a time for music, that that there is a great deal to do and very little individual work can be done on account of the lack of time, but still I should certainly insist on as much as possible. It makes a pupil so much stronger. I often tell my pupils that it is no more to sing alone than it is to read alone or take part in any of the recitations individually. If we had no individual teaching in geography or in arithmetic how would we expect the pupils to get on well, so it is just as important to have individual work in music. Sometimes when a pupil starts a song alone his voice will seem a little gruff and the pupils will seem inclined to smile, but a look will stop that, and I often say "When we talk do our voices all sound alike, or when we read do we all read with the same quality of tone?" ,They will at once appreciate that fact and there will be no more smiling. Try and have your pupils feel kindly to one another and they will not feel like making sport of it. I should take my children gently but firmly and encourage them and have them forget their timidity and you will find them very proud and anxious to try it again. Of course with little ones around there is no trouble at all and I often wish we could keep it up right along through all our grades. I think perhaps one reason why we do not is on account of the lack of time. Do not say much when you first go into the room but just take it as a matter of course and as if you just expected it, and if there is any talking to be done always let it be done in a kindly spirit.

Question.—Will you kindly give me a few simple directions as to how to seat the pupils for three-part singing in proportion as to the number that I would be apt to have in the upper grades?

Answer.—The first and most important thing to be done is to have the pupils properly seated. I would have the tallest boys in the back of the room, also the tallest girls, having, of course, the shortest ones in front. Let the boys be seated in rows of seats at the right of the teacher as she faces the class, then the second sopranos in the middle and the first sopranos at the left. I will draw a little diagram showing you the position. The lower part, whether they are boys, or boys and girls mixed, should be made to realize that their part is a very important one as it is the foundation of all the parts sung by the other voices. I sometimes remind the pupils how in building a house we put our best thought and care on the foundation and if that is strong why the whole structure will likely be strong, so that if the lower part of our song is reliably steady the whole song will be good. When you are ready to take a song wait until every pupil is ready to sing before giving the signal to sing.

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Train your eye so as you are able to see every pupil in the room and have every eye on you before you start. Be careful about beating with precision, not awkwardly or stiffly, but gracefully and at the same time decidedly. If you wish one part to sing louder, train them so that they will understand by the sweep of your baton and look whether you wish them to sing loud or soft. Have them understand how necessary it is for them all to begin together, as if they do not, the chorus will not run smooth. If the teacher becomes nervous and uncertain in her movements the class will at once feel uncertain and lose their power, but if you are courageous you will inspire your pupils with courage and there is little doubt but that the chorus will pass off creditably. There is so much gained by inspiring your pupils with confidence. Therefore I would say to every teacher starting out as you are in drilling choruses strive to be composed and not lose your self-possession. I always tell my teachers that there are two very important requisites for a good conductor. The first is magnetism and the second composure. Perhaps I have repeated composure too often, but I have seen so many fail on that very point that I feel that it is a very important part.

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MUSICAL CLUBS

THE TYPICAL FORMS OF MODERN MUSIC.

A Course of Evenings for Musical Clubs.

(With illustrative programs showing the peculiarities of the typical forms, the steps by which they have reached their present development and the characteristic aesthetical impression each form is best adapted to produce. By W. S. B. Mathews.)

THE VALUE OF THIS STUDY.

In consequence of the almost total neglect of the study of musical form in current musical education, except when required by young composers for practical purposes, it happens that there are many thousands of students and musical amateurs who have made advanced attainments in playing and singing, and often find themselves obliged to commit to memory long and complicated compositions, without having any clear idea of the structural peculiarities and plan of the works. In the case of advanced players able to memorize long pieces successfully and to retain them in memory, the absence of exact information concerning musical form does not so much matter; since, if they are able to remember long works and retain them, they must necessarily be conscious of the plan of the work and the order in which its leading ideas are introduced, as well as the individualities and peculiarities of the ideas themselves, the keys in which they are written and the manner in which they are treated for the pianoforte. Players able to observe all these peculiarities of a work, and most likely finding a certain pleasurable exercise of intelligence in observing them, have little to gain from the study of musical form, except to add to their knowledge certain general notions and the correct terms for noting and classifying this knowledge which they already have.

There is, however, another and much larger class which has advanced to a point apparently similar to that of the class just mentioned, but find themselves unable to take into their memory many of the longer compositions they would like to study; or if by hard work the piece is committed to memory, it is only to slip out again the moment the attention is relaxed. Moreover, there is a still larger class, and the musical clubs contain many representatives of it, of students and music lovers who, with the best ambition possible,

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find all kinds of classical or complicated pieces more or less unintelligible. Not alone are they unable to retain them in memory so as to play them, they even find them confused and dreary when played before them. This is quite the same thing as saying that hearers of this class do not appreciate complicated compositions at all—for a merely passive submergence under the waves of one of these surging pieces of the modern school, or even one of the more intense of the classical school (Beethoven's Appassionata sonata, or any of his later works), is not the same thing as a true enjoyment of the work. The passive diver over whose head the surges roll is indeed in what we might call "the swim," but he is not himself a living part of the performance.

Plan and structure are at the very foundation of classical music, and without understanding these a great deal of the goodness of the classical school is lost. Indeed, for many years of the classical period such a something as what we now call "content" in music was unnamed, and what the composer sought was primarily to carry out a musical idea to its logical conclusion. Every musical germ is like a germ of any other kind, in this, that it contains within itself a promise and potency—and this potency or tendency to unfold itself and to follow a certain type of structure and implied feeling in developing itself is what guides the composer in his work. In other and more modern phrase, the composer of genius composes along the lines of least resistance, permitting every germ to go its own natural way and to arrive in due time at a comely blossoming and beauty. And if here and there he almost forces the plant to a more graceful curve than the type had suggested, it is still with a gentle forcefulness which does no violence to the innate tendency of the germ itself and the life it had in it.

In the time of Bach emotional expression was what we might call a tacit element in musical composition. It is altogether unlikely that Bach ever set himself to write a piece of music to have a certain definitely selected emotional color. Whatever emotional color his work might have (and emotional color is one of the strongest elements in almost all of Bach's work) came there accidentally, as one might say, as the natural and free unfolding of the tendencies innate in the musical germ with which he started to compose, and the mood in which he himself was. His own mood led to the selection of a particular germ out of the unlimited number with which his fancy continually teemed. The same can be said of Händel, who is never emotional except where an overwhelming text necessitates it. Nor can we call Haydn emotional. The purely musical treatment of a musical idea is the ground motive of all his work. The same is true of Mozart, the purely musical being the very essence of his activity as composer, and whatever of beauty the Mozart music still retains to modern ears it owes solely to the spontaneous musical quality of it; and its lack to modern ears lies exactly here, that

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emotionally considered it is too careless and naïve. It is evident, therefore, that unless we are prepared to follow the music of all of these composers upon purely musical ground we will inevitably miss much of its beauty. Structure, form, style and the purely musical—these are the elements of the older classical school.

When we turn to later composers, we find something different, but not so different that a student can dispense with recognizing the structural skill displayed. Chopin, Schumann, even Mendelssohn, and all the later composers reach their climaxes by intelligent means, in which the relation of keys, the use of harmonies, the manner of thematic treatment, are elements not to be ignored.

And while it is true that in the same manner that an ignorant person can gaze upon a painting by Michael Angelo or Raphael, Guido Reni, Murillo, Rembrandt or Turner, and derive a certain vague pleasure from the magical relations and suggestions therein discernible, even by his uneducated eye, how much greater is the pleasure when he knows something of drawing and the value of lines, and understands the relation of the painter's limited scale of color to the vast diapason of nature's color scheme, and realizes what wonderful things these artists have suggested by a few lines and pigments!

Moreover, between all that music which is worth hearing and learning to love and that great outside world of would-be music, which in the graphic words of Holy Writ "maketh a lie" and merely arrives at pseudo-musical effects, there are two differences: The first and deepest, that one of these musics has a "content," an inner something which appeals and awakens moods; the other, the manner and style, the quality of the workmanship and the express degradation of mind into which one can fall through false art, as against the elevation and uplifting of mind which true art carries in it. Understanding of the formal elements is therefore one of the safeguards of musical taste. Especially is this true if we take form in the broadest possible sense, including style as well as arrangement of material, and not forgetting that the most beautiful form fails of its mission if it does not carry something ineffable and suggestive; while the rugged and strongly contrasted forms of modern music at its best carry great sweeps of feeling and great uplifts of passion.

What I design to do in the present course, therefore, is to conduct a study of musical form through six lessons, basing the same upon, and illustrating it by means of, desirable musical selections of every kind and from all schools. The musical programs, therefore, will be the main thing, and the study of form as illustrated in them only an accessory part of the training; it is nevertheless a part which, if well carried out, will have the greatest possible influence upon the later course of the taste of the individuals of the class.

In order to arrive at the best results from this course, whether

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it be taken by a club or a class, it is desirable that all the members study all the pieces of the program, playing them if able to do so or, if not, hearing them played or sung by other members of the class who happen to be able to do this. Then, when the class exercise is held, the beauties and cleverness of the music will be brought out as they cannot be when the class is hearing the music for the first time. For we must remember that in music no less than all along the line the great principle of the "survival of the fittest" holds sway, and it is the fitness of these surviving specimens of all schools which this course of study undertakes to investigate.

THE NATURE OF MUSIC: ITS KINDS AND GRADES.

All music is essentially mental in its character. Speaking strictly, there is nothing in nature forming the material of music, in the sense that images of natural productions and the formations of man form the material of painting and drawing. Whatever story a picture may suggest, its actual substance contains and can contain nothing but more or less correctly drawn suggestions of landscapes, buildings and human figures—the latter perhaps transfigured by some fortunate lighting and facial expression. Ninety-nine hundredths of any picture is drawn from the outer world, and only the missing hundredth is added by the painter by means of a few fortunate touches, clever lighting, agreeable contrasts and composition, and the like.

With music this is entirely different. Nature gives us the complete resonance of the common chord with its seventh and ninth, along with many other undesirable additions. In order to construct the simplest musical phrase, man begins by restricting himself to the common chord or at most to this with the seventh and ninth, and puts along with them much extraneous matter, which in effect consists of artificial imitations of this elementary suggestion of nature. Moreover, so purely is music psychic in its nature that man had felt the musical suggestiveness of nature and had made an abstraction of her material and completed it with ten times as much of his own, long before science had succeeded in analyzing the resonant tone.

Music exists for one purpose only: To satisfy a psychic want. Man wants a music; he creates one. In this his scale may be complete or incomplete; his chords many or few; his rhythm simple or complicated. All depends upon his psychic need. When man is simple and rude, his music is also simple and rude. In proportion as he ascends the scale of psychic development, his music accompanies him, adding tone after tone to the scale, chord after chord to the harmony, and all sorts of accessory tones to the harmonic treatment and all complications of rhythm, in order to express thereby something which burns and struggles within to find its way to the ears of sympathy. All music is an appeal for sympathy.

The grade of this appeal is as different as the possibility of human

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character. There is music which consists of the merest jingle, so simple and so rudimentary in character, and so familiar in its turn that street boys whistle it after hearing the song once. Curiously enough the melodies which are first whistled are those which the whistler has heard with words. The words pass in silence; the melody is remembered, whistled and enjoyed as if it contained the very words themselves.

There is other music so far away from this in its elevation and inner expression that even the phraseology is beyond many of them who hear it; so that the music sounds unintelligible, as if consisting of impracticable hard words unconnected by syntax and logic. Yet this music may have in it the very throbs of the human heart and later it may be recived as a veritable revelation. So has it been with all the great music which the world has known. At first it has been beyond the appreciation of the crowd; later, as a result of education and earlier experience, a generation arises to which this music is full of meaning, stirring the soul to its very depths.

In the same way that musical masterpieces wait a generation or more before they are appreciated by even a small part of that which prides itself upon being the musical public, so every generation contains a proportion of those who have not yet arrived at this appreciation. Like the servant of Elisha, the prophet of Israel, their eyes are not yet opened to the chariots and horsemen of the Lord who camp about the grand old prophet. In this case it is the chariots and horsemen of St. Cecilia harmony which camp about the great musical master, and it is the ears of the common nature which have to be opened before the true force of this surrounding can be felt and known. And this is because natural powers vary so much among individuals. The great composer is one who not only hears all that his fellows hear, but also many finer tones and relations which to them as yet are entirely unknown. Moreover, in his capacity of sympathy he feels within himself a world of human living, striving and achievement which only the favored of his fellowmen attain. These beautiful and deep matters he embodies in his music, using for the purpose whatever of these unknown tonal colors his perceptions furnish him.

Thus the matter of our present music consists of three great classes, or we might say four: The Ephemeral, the Classic, the "Present Use" and the "To be Forgotten." First of all, the immediate, the ephemeral popular melody, such as "After the Ball," or whatever the latest success of the hour may chance to be. This has a little and shallow sort of butterfly life; and it is vain to deny it the quality of human expression since by its passing from one to another among millions of men and with a rapidity by the side of which anything short of telephonic or telegraphic transmission appears slow, we are compelled to conclude that it does express something within the average man which pleases him and awakens delight. That this delight

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seems shallow to finer natures, and the means by which the feeling is expressed appear also trivial, if not worse, is due not so much to the absolute badness of the music as to its poverty in all those refinements of melody and harmony which appeal to the cultivated. These melodies are composed of musical commonplaces, long worn by service in the world's musical shop, galvanized into a new seeming life through the fortunate touch of the clever composer who has accurately sized up his fellow men. Indeed, if we know the history of these popular pieces we generally find that they were improvisations in the precise moment which they represent. Such was the Milwaukee "After the Ball," and such the "Awakening of the Lion," by De Kontski; and such are many others. Many individuals experienced the excitement of which the song speaks—only one brought it to fortunate expression.

It is to be noted that these popular successes are as ephemeral as they are successful at first. The world cannot always be meditating upon "After the Ball" experiences. Something new comes up and straightway the former success vanishes in a single night; it is gone like the butterflies.

The second grade of our world music consists of that part of the product of previous generations which the world now prizes and is willing to preserve. In this category belong all parts of the best of classical and modern romantic music—compositions of former times which in their day appealed to one only, or to a very, very few, but later have found their way to the ears and hearts of all cultivated mankind. The third class, mentioned above, music of the present day. Here also belongs all that part of the music of the world written in good style and strongly expressed, which as yet is not beyond the generation in which it was composed. There is a vast literature of musical production standing to the real master works in the lower attitude of repetition (or reflection) and imitation. This also has a certain vitality and endures for a generation.

Last of all comes the musical herbarium, in which are classed and stored up for study all the famous music of past generations which history makes much of, and students perforce must know about; but which to modern ears is simply a delusion, a weariness and a care. This is the music of which the famous American wit said that it was much better than it sounded. With this fourth class we have no real concern in the present course—all our study being based upon the music which still lives and carries in itself a true appeal to living hearts and souls.

THE FUNDAMENTAL CONTRAST IN MUSIC. THE THEMATIC AND LYRIC.

All modern music belongs more or less decidedly to one or the other of two musical types, the thematic or the lyric. Lyric music is that which is characterized by a flowing melody, the melody as

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such seeming to be the main thing, the musical period presenting itself to us as an uninterrupted thought in continuous form, without modifying clauses or emphatic repetitions. It is usually divided into four symmetrical parts, like the four lines of stanzas, with like sounding endings, answering to poetic rhyme.

To take an extremely simple example of this type let us turn to the well-known melody of S. C. Foster, "Way Down Upon the Swanee River." In this the first eight measures constitutes the first period; these eight measures are divided into phrases, or short musical ideas, of two measures each; the first phrase and the third are precisely alike, the second phrase is an imperfect conclusion of the first, and the fourth is a complete conclusion. This type occurs over and over again in simple music and lies at the foundation of many pleasing movements by the great masters, from Mozart down to the present time; indeed, we might say that the music of Mozart, Schubert and Chopin is primarily lyric in its character, and only exceptionally, and as if with a certain effort, thematic. The music of Bach, Haydn, Beethoven, Schumann and Brahms is primarily thematic and lyric exceptionally and in a somewhat less degree.

Those who are acquainted with the musical biographies and with the personalities of the great masters mentioned will perhaps be struck with the fact the musicians held in the highest estimation the world over are those who have excelled in thematic type of music; while those who have been predominately lyric, although they are highly esteemed by all connoisseurs, nevertheless are not put in quite the same category.

The reason of this distinction lies in the nature of these kinds of music, and their meaning in art.

By thematic music is meant that which develops a musical idea as such and insists upon it, transforms it in various ways, so that the movement or thematic part of the composition on inspection shows itself to be composed of a certain musical idea many times repeated, by transformations of one sort or another. In the lyric type the first thing is the melody and not the reappearing of a musical idea, except as we may repeat a refrain at stated times in a poem. In thematic music the motive which forms the basis or foundation of it is the germ of the whole business.

The thematic element in music is the outgrowth of about six hundred years' development under the hands of the ablest musicians of every generation, beginning with the organists of Notre Dame Cathedral in Paris and extending itself afterwards by way of Cologne and the Netherlands down through Bach and Handel to our own times. The thematic element in music, therefore, represents the action of the most completely trained musical mind and it is possible to have in this style of composition everything which a masterly musician can have by inheritance or by original thought. The

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lyric form, on the other hand, has been very highly idealized and ennobled by a majority of the great masters who have distinguished themselves in its school. The type of the lyric has been very much modified and extended by means of thematic devices, in consequence of which it has become capable of much deeper and much stronger expression. In the same way that the entire art of music had its beginning in the desire of man to find outward expression for something within himself which tones answer to, the progress has all the time been in the direction of more intense emotional expression. It is not at all unlikely that the desire of extending that expression may have influenced the beginning of canonic imitation in the old French school; but unquestionably a great deal of the work of the school of the Netherlands was formal and artificial in its nature rather than purely expressive.

As easy examples of the thematic in music the following examples may be cited: The first part of the Schumann Novellette in B minor, Op. 99, and the first part of the Novellette in E major, Op. 21, No. 7; the last movement of Beethoven's sonata in D minor, Op. 31, No. 2, the beginning of the Sonata in C minor by Beethoven, Op. 10, No. 1; the finale of the so-called "Moonlight Sonata," and many other like movements. In all of these it will be noticed there is a certain root idea represented by the first few notes, which we might call a musical figure; this is represented over and over again, very much on the plan of stencil work in decoration, so that a large and beautiful design evolves itself out of sequences of a single artistic molecule.

If forms of the lyric art be desired, such as the following are very good examples: The minuet from Beethoven's Sonata in E flat, Op. 31, No. 3; the slow movement in the first Sonata of Beethoven, Op. 2, No. 1; the slow movement of the Sonata Pathetique; the melody in the middle of Schumann's Novellette in E major, already mentioned; the Chopin Nocturnes in E flat, G major or B major; the principal melody in the Prelude of Chopin in D flat, Op. 21, No. 15, and so on.

As illustrations of the manner in which the lyric effect is sometimes obtained by means which in part are thematic, the Schumann Warum, Op. 12, No. 3, is an excellent example; another good example is furnished by the first movement of the so-called "Moonlight Sonata," of Beethoven, Op. 27, No. 2.

WHAT IS MEANT BY FORM IN MUSIC?

Form in music, in the strict sense, means the plan and order of the ideas in a piece or movement. The term form is also used in a loose sense to denote the style of a piece, without any necessary bearing upon the order and plan of the ideas in it. Thus, for example, a polka is a dance form of a particular rhythm and movement; the ideas in it may be few or many, and a plan or want of plan in

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their arrangement does not in any manner affect the question of polka rhythm. The same is true of all other dance forms, such as the march, minuet, waltz, mazurka, polonaise, tarantelle, etc. There are also many pieces named from their intention as Balades (suggesting a story, or sounding as if they might suggest one), Scherzo (a play), Fugue, a manner of treating ideas; Nocturne, a quiet piece like a meditation at nightfall, etc.

The essential elements of musical form are Unity, Symmetry and Contrast. Unity shows itself in the repetition of a leading idea and the predominance of a particular rhythmic figure, also of a melodic figure. Unity is secured in music by the repetition of a single idea or thought; the principal idea in music is repeated more times than the accessory idea and it is delivered with greater emphasis, it comes oftener in the same key, whereby the impression first produced is renewed and deepened by subsequent repetitions in the same key; and this is aided by the less effect of repetitions of the subordinate idea in different keys.

The unity of thematic compositions rest upon repetitions of the principal idea insisted upon by the master almost as if it were a grievance in which he was highly absorbed. In lyric music this repetition instead of taking place instantly occurs later on. By a careful examination of any of the lyric movements mentioned in the above list you will see that the melody of the first phrase is repeated many times in the course of the composition.

Symmetry is a question of proportion and relation; it is expressed in rhythm and metre, in which respect music corresponds very closely to poetry; as in poetry we have four-line stanzas, six-line stanzas, and as sometimes there is a short line in a stanza so we find music with the same peculiarities.

The difference between composers in respect to the range of metrical variation in music is on the whole considerably less than that of poetry except where music is set to poetry as in the case of songs; in this case of course the music confines itself to the words.

As instrumental music of all kinds, except perhaps fugue, had its origin in the folk dances, the natural form of a musical period corresponds to a four-line stanza, or four measures in a very slow tempo, eight measures in moderate time, or sixteen measures in quicker time; and in some compositions, especially in the works of Chopin, the periods are almost uniform according to the foregoing pattern. In Beethoven there is a greater freedom and perhaps also in Schumann, although upon this point I am not quite sure.

Symmetry also appears in relation to tonality; suppose, for instance, we have a little tone poem consisting of three periods, or three four-line stanzas; the first and third stanzas would be in the same key; the second would be in a different key, but nearly related. In a tone poem of two stanzas the first period would not

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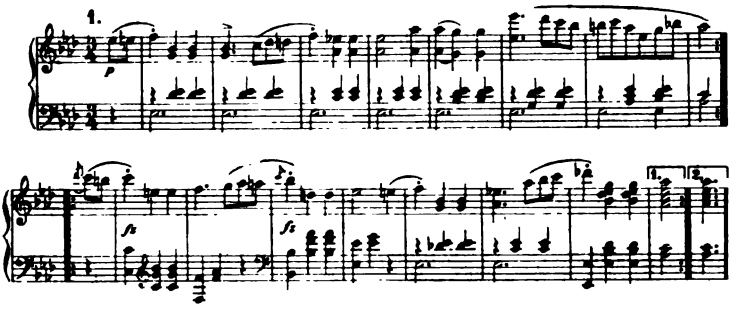
end upon its own principal key, but in the dominant; the second period would begin upon the dominant and end upon the tonic.

The third element, according to modern ideas, is contrast, but according to ancient ideas variety was the element sought. The repetition of a single idea could never give rise to a true art form; it would only be monotonous reiteration having no aesthetic expression. The problem is to secure a sufficient amount of repetition to produce a united and centralized impression and at the same time to relieve these by the proper accessary matter. In olden times this was thought to have been accomplished by the addition of interludes and contrapuntal work on the motive of the piece. In modern music new ideas are introduced and they are made as different from the leading ideas as possible. Contrast, it will be observed, is a particular form of variety—that is, a variety which exactly opposes that with which it contrasts. Variety as such has a certain haphazard element which contrast is free from.

THE MUSICAL MOTIVE, PHRASE, SECTION AND PERIOD.

As an example of period structure let us take the first one of the Schubert dances, which for illustration we quote entire. On analyzing this it will be found to be composed of two periods or sen-

tences; the first consists of the first six notes, that is to say, of two measures; the second is contained in the next seven notes; the third phrase is something different and the fourth different from that; the second period takes up the original motive in a different key, namely in F minor. This motive is repeated in the key of E flat and the third phrase brings us to the first phrase of the first period, after which it goes on to an end, following the original motive in rhythm and general melodic figure. In this small form we have the following elementary forms of music: Motive, Phrase, Section, Period, Complete Form.

Periods are of two kinds, the dependent and the independent, The independent period begins and ends upon its own principal key; the dependent period often ends in a related key and sometimes

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begins in a foreign key because it continues a previous idea. The first period in the second Schubert Waltz is a dependent period ending upon its own dominant, and therefore requiring to be followed by something; the second is a dependent period and returns from the foreign to its own principal key; the two periods together make up a whole which we call a Song Form.

In the Beethoven Minuet from the Sonata in E flat, Op. 31, No. 3, the first part is a two-period song form in the key of E flat. The first period ends upon the dominant and upon this chord the second period begins. This constitutes the minuet proper. When complete, with repetitions, it is thirty-two measures long; this is followed by what is called a "Trio," meaning a relief piece. The use of the word Trio in this connection is conventional and arbitrary; its original meaning is unknown. The trio in general is softer and less intense than the leading one, which we call Principal, the object being to contrast with the principal idea in a less intense way. The key of this trio is the same as that of the Principal, namely, E flat. This is very unusual, as trios are generally in a different key. The trio in this case is the same length as the original song, but it is lengthened by six measures delay upon the dominant after the first double bar; after the trio is completed and the original theme comes back thirty-two measures. After this there is a short coda of seven measures. It will be observed that there is a farther element of contrasts between this trio and its Principal. The minuet is a pure, song-like, flowing melody, and the trio is of a thematic order, since the first two notes constitute the motive which in the course of the trio is repeated fifteen times.

A very charming example of this form (which on the whole is thematic but also in part lyric) is that of Chopin's Waltz in C sharp minor, Op. 64, No. 2. The first phrase of this consists of the first four measures; this phrase again consists of two, the first one the dotted half notes, two measures; the second one is repeated, the melodic figure of eighths and sixteenths. This material is relieved in ten measures and so on to the end of the sixteenth measure, by introducing a chromatic figure consisting of a sequence of two tones, like the two finger exercises of Dr. Mason; after which the original period comes again and it is brought to an ending. The next following part is entirely in eighth notes, in a very pleasing and light movement, the whole extending to thirty-two measures. At the end of this "middle piece," as it might be called, the principal idea would naturally have been repeated. Chopin, however, introduces a soft and flowing melody, of a manner which might be described as "trio-nocturne." At the end of this again, in place of bringing back the principal idea, as would be the usual course, he brings the light movement in eighth notes, and only after that the principal idea; moreover, after this he again brings back the light eighth-note movement. Thus this part becomes the main idea of the waltz, by reason of its repetitions; and so it would seem to the

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hearer, were it not for the greater weight and decision of the actual first idea, which therefore remains upon the ear despite all this charming play with running work.

Usually the song form in instrumental music is only two or three periods in extent, but there are cases where they reach a much greater development. One of the most interesting of these has been already referred to, the Schumann Novellette in B minor. This movement is highly thematic in character, being wholly developed out of one subject, and this extends to five periods of eight measures which are carried through a variety of transformations; then in the middle there is a trio, as we might call it, with melody in the right hand with a running accompaniment; this motive is developed to three periods of forty-eight measures, after which the principal subject returns in an abbreviated form, being brought to a conclusion in forty-four measures.

Another good example of unusual compass of the song form is furnished by the seventh novellette of Schumann, in which the principal subject extends through four periods without interruption, after which there is a soft subject of sixteen measures leading round to still another repetition of the first strain; then comes a sort of trio, a middle piece, of a lyric character, after which the first subject is resumed.

Under the general denomination of song forms are put many of the slow movements of the sonatas, all the minuets, scherzos and the great majority of the dance forms, waltzes, two-steps, etc. Among compositions of this kind would also be included gavottes and sarabands. The principal subject occupies rarely more than two periods, although sometimes it extends to three. In nearly all the modern dance forms and in the minuet of the classical kind, a form occurs in the middle which answers to the trio in the form already quoted; an exception, however, needs to be mentioned in the modern music called "Waltzer" or Waltzes of the German school, which are written in a series of independent forms each extending to two periods. Sometimes there are quite a number of these following one another. The principal Schubert waltzes are written upon this plan, and so are some of Chopin's; many of the compositions of Gottschalk are "song forms with trio," as, for instance, the well known "March of the Night." "The Last Hope," on the other hand, consists of a single melody. After the second stanza of the melody there is a conclusion. Although this is a very popular composition and, owing to the beautiful melody, has had a long life, the form itself is extremely defective and ill balanced, both the introduction and the ending being too long for the ideas they contain.

It is not expected at this stage of the proceeding that the student will be able to determine in all cases whether a new composition just brought to his attention should be classified as song form or in some other place. This, however, we will find out in later lessons.

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In many parts of the principal movements of sonatas, the student who is new to musical form will often be at a loss to know where the period ends, because in certain departments of the sonata form the periods do not come to a full cadence, but have a "passing cadence," in which one of the chords of the cadence is inverted or in incomplete form. In cases of this kind it can sometimes be determined by counting the measures and observing the symmetry of the period; but the easiest way to find these elusive cadences (which correspond to the semi-colon in speech) is to observe where new rhythms, motives and new melodic ideas come in. Of course a new idea may be introduced to finish up an old one; in this case it comes once and leads to a close; in the other case, when it begins a new period, it will be repeated more or less often and will give a distinctive character to the period of which it is the principle subject.

All the larger musical forms are composed of shorter forms; the shorter forms are again composed of still smaller forms, like the molecules of which organic bodies are made up; we have the musical molecule called a "motive," then the phrase, the section, the period. As the structural elements in the larger forms we have "period-groups," which on the whole are constituted of a few ideas.

PROGRAM OF THE MINNEAPOLIS "LADIES' THURSDAY MUSICALE." "THE ORATORIO AND CANTATA." SEASON OF 1898-9.

The following composers, with their representative works named, have been selected as the basis of the year's study. Copies of most of the works will be found in the library of the club at the studio:

I. Italian Writers.

Carissimi: "Jephthah" (oratorio, 1660). Scarlatti: "Abraham's Sacrifice" (o. 1660). Stradella: "St. John the Baptist" (o. 1676). Porpora: "David" (o. 1735). Pergolesi: "Orpheus" (cantata, 1736). Cherubini: "Amphion" (c. 1786). Rossini: "Moses in Egypt" (o. 1818).

II. German Writers, First Group (Passion Music).

Schutz: "The Passion of our Lord" (o. 1665). Handel: "First Passion Oratorio" (1704). Graun: "The Death of Jesus" (o. 1755). Bach: "St. John's Passion" (o. 1720); "St. Matthew's Passion" (o. 1729; "Christmas Oratorio" (1734).

III. German Writers, Second Group.

Handel: "Saul" (o. 1738); "Israel in Egypt" (o. 1738; "The Messiah" (o. 1741); "Judas Maccabaeus" (o. 1746); "Acis and Galatea" (c. 1720). Haydn: "The Creation" (o. 1796); "The Seasons" (o. 1800).

IV. German Writers, Third Group.

Beethoven: "Mount of Olives" (o. 1800); "Ruins of Athens" (c. 1811). Spohr: "The Last Judgment" (o. 1812). Weber: "Jubilee Cantata" (1818).

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V. German Writers, Fourth Group.

Schubert: "The Song of Miriam" (c. 1828). Mendelssohn: "St. Paul" (o. 1836); "Elijah" (o. 1838); "Hymn of Praise" (o. 1840). Schumann: "Paradise and the Peri" (o. 1843); "Pilgrimage of the Rose" (c. 1851).

VI. German Writers, Fifth Group.

Wagner: "Holy Supper of the Apostles" (c. 1843). Liszt: "Legend of St. Elizabeth" (o. 1864). Bruch: "Fair Ellen" (c. 1869); "Achilles" (c. 1885). Brahms: "Song of Destiny" (c. 1873). Reinecke: "Hakon Jarl" (c. 1877). Hummel: "Queen of the Sea" (c. 1886).

VII. French Writers.

Berlioz: "Damnation of Faust" (c. 1846); "Romeo and Juliet" (c. 1839). Saint-Saens: "Christmas Oratorio" (1870); "The Deluge" (c. 1876). Gounod: "The Redemption" (o. 1870); "Mors et Vita" (o. 1885); "Gallia" (c. 1871). Thomas: "Carnival of Rome" (c. 1868). Massenet: "Mary Magdalen" (c. 1873).

VIII. English Writers, First Group.

H. Purcell: "From Rosy Bowers" (c. 1694). W. Jackson: "The Year" (c. 1785). M. Costa: "Eli" (o. 1855); "Naaman" (o. 1864). W. S. Bennett: "The Woman of Samaria" (o. 1867). J. Benedict: "Legend of St. Cecilia" (c. 1866). G. A. Macfarren: "Songs in a Cornfield" (c. 1868).

IX. English Writers, Second Group.

H. Smart: "King René's Daughter" (c. 1871). F. H. Cowen: "Rose Maiden" (c. 1870); "Village Scenes" (c.). J. Stainer: "Daughter of Jairus" (c. 1878). A. C. Mackenzie: "The Rose of Sharon" (o. 1884). C. V. Stanford: "The Three Holy Children" (o. 1885). A. Sullivan: "The Light of the World" (o. 1875); "The Golden Legend" (c. 1886). C. H. H. Parry: "Judith" (o. 1888).

X. Slavic and Scandinavian Writers.

Rubinstein: "Tower of Babel" (o. 1870). Tschaikowsky: "Coronation Cantata" (1882). Dvorak: "The Specter's Bride" (c. 1885). Gade: "The Erl-King's Daughter" (c. 1852); "The Crusaders" (c. 1866). Grieg: "Recognition of Land" (c. 1865). Svendsen: "Marriage Cantata" (1873).

XI. American Writers, First Group.

J. K. Paine: "St. Peter" (o. 1873); "Oedipus Tyrannus" (c. 1881). A. Foote: "Hiawatha" (c. 1879). F. G. Gleason: "The Culprit Fay" (c. 1879). G. E. Whiting: "Tale of a Viking" (c. 1880). Dudley Buck: "The Golden Legend" (c. 1880); "The Light of Asia" (c. 1886).

XII. American Writers, Second Group.

J. C. D. Parker: "Redemption Hymn" (c. 1877). G. W. Chadwick: "The Lily Nymph" (c. 1896). H. W. Parker: "Hora Novissima" (c. 1896). Mrs. H. H. A. Beach: "The Rose of Avontown" (c. 1896). W. Patten: "Isaiah" (o. 1897).

Minneapolis, Oct. 10, 1898.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The Board of Management of the National Federation of Woman's Clubs held a meeting in St. Louis, Oct. 17, 18 and 19. Present at the meeting were Mrs. Edwin F. Uhl of Grand Rapids, Mich., president; Mrs. Chandler Starr, Rockford, Ill.; Mrs. Phillip Moore, St. Louis, Mo.; Mrs. Thomas Ellison, Fort Wayne, Ind.; Mrs. James Pedersen, New York City; Mrs. J. H. Webster, Cleveland, Ohio; Mrs. Frederic Ullman, Chicago, Ill.; Mrs. Napoleon Hill, Memphis, Tenn.; Mrs. David A. Campbell, Lincoln, Neb., and Mrs. J. W. Hardt, Topeka, Kas.

The report of the secretary showed forty clubs enrolled on the books with more soon to enter. The vacancy caused by the death of the Eastern vice-president, Mrs. Charles S. Virgil, was filled by the election of Mrs. John Elliott Curran of Englewood, New Jersey; and the vacancy caused by the resignation of Mrs. A. M. Robertson of Indianapolis was filled by the election of Mrs. Frederic Ullmann of Chicago. Much business was transacted which will be of benefit to the Federation, and plans were laid for the year's work, and also for the biennial meeting of the Federation, which will occur in May, 1899, in St. Louis. The Federation will at that time be the guests of the three fine clubs of that city: The Rubinstein Club, the Morning Choral Club and the Union Musical Club. The biennial will take on the character of a musical festival, in which artists, orchestras and amateur clubs will appear.

One plan which was made at the meeting of the board and which will be of great assistance to the clubs, is the organization of a circulating library. The librarian appointed is Mrs. David Campbell of Lincoln, Neb. The librarian will request every federated club to send a typewritten list of all music which it is willing to loan, the number of copies of each and the cost price, with the names of the clubs and the towns owning them. These lists will be combined by the librarian into one printed list, and a copy sent to each federated club. Any federated club wishing to borrow music contained in the list shall correspond to this effect with the club owning it, agreeing to pay ten per cent of each copy, the express charges both ways and value of any copies which may be destroyed. The librarian will also collect year-books and programs from the clubs for distribution among the clubs and will request information concerning any literary musical work carried on by them.

Another plan is the Bureau of Registration, which will be established under the direction of the artist committee. The chairman of this bureau is Mrs. Frederic Ullmann of Chicago, who will ask every federated club for a list of any of its members, who must be recommended by the Board of Directors, who for their expenses or a very small remuneration, will give their services to other clubs, and this list will be furnished to all the clubs. In this way the stronger clubs can very materially help the weaker ones.

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ANSWERS TO CORRESPONDENTS

Chicago, Sept. 21, 1898.

Prof. W. S. B. Mathews.

Respected Sir:—

In MUSIC Magazine, September number, page 543, you make the following statement:

"It is very doubtful whether the copyright on a book protects the individual pieces. What you copyright is the title page of the selection of pieces which make up the book."

Pardon me if I felt on reading your statement that you were mistaken, or else that I had been misinformed.

I asked Mr. Spofford several years ago if the certificate merely protected the title, or the contents of the book as well? He replied: "The copywright covers not only the title, but all between the covers that was original."

To ascertain if any change had been made in the laws concerning this matter I wrote our present librarian, Mr. Young, and asked him the question, quoting Mr. Spofford's statement.

Mr. Young replied: "That while the certificate is only a certificate to show that the title has been filed as a claim of copyright, if the work is subject to copyright at all, that is, original and really the property of the person who claims the copyright, the copyright which accrues covers the entire work, including the title as an integral part of such work."

This, you will see, agrees with the statement made by Mr. Spofford, "that the copyright covered not only the title but all between the covers that was original."

Respectfully,

Mrs. Emily M. Boyden.

The writers of Sunday school music have found it necessary or at least advisable to copyright each piece separately. I suppose the copyright does cover as you say; nevertheless the courts have repeatedly held it to be legitimate to copy not more than half any copyrighted article for the purpose of praising or controverting it. And since it is not possible to copyright ideas, but only the particular expression of them, and since the expression can easily be changed in form while remaining practically as complete as before, the result is that any copyright can have a horse and carriage driven through it unless it is unusually brief, exact and definite.

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MUSIC AND MANNERS IN THE CLASSICAL PERIOD. Essays by Henry Edward Krehbiel. New York: Chas. Scribners Sons. 1898. Pp. 277, 16 mo.

In this pleasingly written little volume Mr. Krehbiel has brought together a quantity of musical information of a pleasing and discursive character. The title of the book is obviously founded upon that of Mr. Haweis, "Music and Morals," and like that has very little to do with the case, perhaps rather more in this instance of Mr. Krehbiel than of his predecessor, since there is a quantity of gossip on one sort or another in this book not at all free from ethical implications.

The first essay in the book is entitled "A Poet's Music," and is founded upon certain volumes of manuscript music which the poet Gray (of "Gray's Elegy" fame) had begun for his own use while he was a diplomatic attache in Italy, and continued after his return to London. The study of this book throws considerable light upon Gray's want of musical intelligence, and Mr. Krehbiel has managed to weave around him an interesting variety of gossip and research.

The second essay relates to "Haydn in London," and consists in part of quotations from Haydn's memorandum book, some of which have been given in Mr. Haweis' book as mentioned above. The second part of the essay is devoted to love letters between Haydn and a Mrs. Schroeter, a relative of the beautiful Corona Schroeter, of Goethe fame. Haydn, who had the bad luck to be married to an ill-natured shrew, seems to have experienced a certain amount of comfort in the two years or more of interchange of sentiment which this friendship covered. The same difference exists, however, between love letters of that time and those of the present that we find so marked between the music of Haydn's world and that of Wagner. Our ancestors, if they avoided the Scylla of actual vulgarity in the interchange of letters usually fell into the Charybdis of almost prudish reserve, so that if one wishes to be thrilled by the deep-toned feelings of some of the great masters he will stand a better chance if he come upon a volume of intimate letters of Wagner, rather than fall back on those tame if tender effusions of sweet old Master Haydn.

Something like eighty pages of the book are devoted to the

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Mozart Centenary in Salzburg in 1891, there is also an interesting miscellany of about fifty pages relating to the Beethoven biographer, Alexander Wheelock Thayer, the whole ending with a few pages of Weimar, the home of Goethe and Liszt.

Speaking in a general way, the matter in this book is journalistic rather than historical. It contains a great variety of the lighter aspects of things such as formal biographers too often omit in the interests of condensation and ponderosity. Mr. Krehbiel is always an interesting writer and always pleasing and this book, which has been beautifully printed by the house of Scribner, is to be recommended to all persons of musical tastes for occasional half hours of reading. It would be well also to have it in the libraries of musical clubs and it would be an agreeable addition to the musical libraries of towns generally.

GESCHICHTE DER MUSIKTHEORIE IM IX—XIX JAHRHUNDERT. VON DR. HUGO RIEMAN. Leipsic, Max Hesse's Verlag. 1898. Pp. 527. Octavo.

In this "History of Music Theory from the Ninth to the Nineteenth Centuries" the indefatigable Dr. Riemann performs a monumental task. Upon other pages of this issue of MUSIC, the general course of musical development is traced. Such an outline was not possible to be made without great research until Dr. Riemann's work, here brought to imposing publication. The task undertaken by Dr. Riemann was very formidable, involving an entire restudy of the fragmentary compendiums of early musical writers, placing them chronologically, noting what advance, if any, each man made beyond his predecessors, and grouping the whole around the various forms which music has held in the thought of the world during this vast and wonderful period of human history.

Dr. Riemann divided the entire history into three books. The first treats of Organum, Déchant and Fauxbourdon. Here we have the slow change from Hucbald's mechanical parallelism of voices down to something approaching a real counterpoint; and towards the end of this period the doctrine of dissonance as a part of musical expression began to form itself. The second book treats of measure theories and determinate counterpoint, the chronological period being mainly the fourteenth and fifteenth centuries. This part is one of the most interesting of the book. The third book deals with the forms of harmony teaching, and especially with the real and epoch-marking harmonic ideas of Zarlino, Tartini, Rameau and others. The whole ends with a chapter devoted to Musical Logic, which is a discussion of tonality, and traces the theory down to the present century.

In alphabetical list Dr. Riemann gives the name and chronological period of every writer upon music during the middle ages, whose works have come down to us, together with references to the col-

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lections where the original manuscripts are to be found and the authoritative published editions, if any.

It is difficult to speak with sufficient warmth concerning such a labor as this. It is one of those things which have been needed a long time; and if done well could only be done by a writer of musical training and discretion who at the same time had the indefatigable persistence of the archeologist. Dr. Riemann says that he has devoted much thought and research to this work during more than twenty years. Some of his former works were advance studies of this. Such an one is his "Studien vom Geschichte der Notenschrifte" (History of Musical Notation), his harmony work, etc. The book ought to be placed at once in every large public library in the United States; and it will diligently be sought for by musicians who read German and are addicted to recondite knowledge of a musical sort.

THE ÆOLIAN QUARTERLY.

Lovers of interesting and curious musical information would do well to send for a sample of the "Æolian Quarterly," published by the Æolian Company (address in our advertising pages), which contains analyses of music arranged for the instrument. The literary matter in these magazines takes a wide range and is from famous writers; and those who have the task of preparing "papers" upon composers will find here and there in it items which will be useful and not likely to be happened upon elsewhere, since, curiously enough, the "Æolian Quarterly" is perhaps the only publication in the whole world entirely taken up with matter relating to music itself, and particularly musical masterworks.

Mr. Arthur P. Schmidt has published a "catalogue of the works of the leading American composers with portraits of most of them." The portraits make it an attractive little work to have around, and it will be useful to club committees looking for material in which to glorify the American Muse.

Public school music teachers will find the new edition of Miss Julia Ettie Crane's "Music Teacher's Manual," a very valuable assistant, the new edition which has now been published conforming its teaching more exactly to that of the natural method. The book contains a number of exercises original with Miss Crane. The analysis of the work and progressiveness of the various steps seem to be admirably considered. The work is a pamphlet of about ninety-six pages. Price is not stated.

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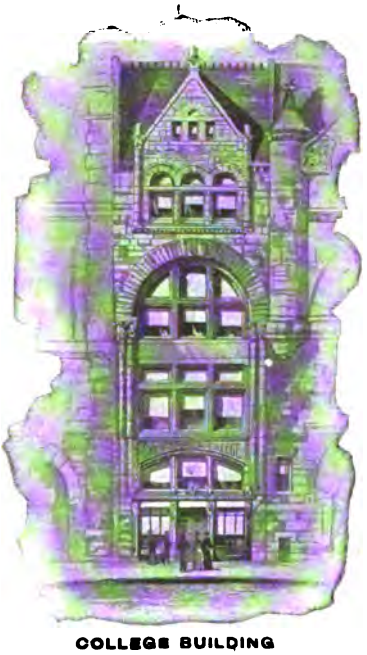

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MUSIC.

JANUARY, 1899.

THE INVASION OF VULGARITY IN MUSIC.

BY ARTHUR WELD.

Something must be done to stop the deluge of the so-called "popular music" which is flooding this unhappy country, doing more harm in an evening that scores of conscientious, earnest musicians can accomplish good in a month.

I do not write this in any light or hasty spirit, for I have watched this dire thing with careful apprehension and find all my fears worse than realized. It can hardly be said justly that American music has degenerated, because that presupposes an existing high standard and that we were only just beginning to have—and, at that, in but a few chosen spots—a few years ago before vaudeville came among us bringing with it a debased and prostituted muse who, however, became at once beloved of the people. Up to that time there was a certain amount of more or less worthless music known to us through the medium of burlesques, variety shows—(as we then called vaudeville in our desirable ignorance)—and the lighter forms of theatrical entertainment, but it was nothing like what has followed, nor did it do any appreciable harm. People took it carelessly as a change from more serious things, but they did not buy it at the music stores nor did they strum it on their pianos for hours daily. But little by little this insidious thing wormed its way into the life of the people until the absolute perversion of to-day was reached, almost unconsciously, as it were.

If one goes into a music store to-day and examines what lies conspicuously on the counter, one finds a profusion of

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idiotic and unmusical "coon" songs; a mass of badly-composed two-steps and marches, and a general confusion of rubbish, and, alas! this is what "sells!" If you ask for a Beethoven sonata the "gentlemanly attendant" looks both aggrieved and bored, slowly mounts a ladder leading to some obscure and dusty top shelf, from which he drags out a stained and spotted specimen of the great master's desired work and disdainfully throws it down, asking you at the same time, with some little show of interest, if you "have heard Mikey Sullivan sing 'Dem Coons Has All Got Razzers' ?"

Everyone is a "composer" to-day, and nobody's position in society can be said to be assured unless they have "composed" a two-step or waltz, "arranged for publication" by some well-known local musician. These wretched things sell also, because one's friends, after all, must step up and buy in order that the gifted "composer" can find the miserable tune lying on the piano when next he or she comes to call. It is a social observance, as it were, to waste one's money on this trash. But you will also find the "coon" songs on your friend's piano when you go to his house, and, worse still, the chances are that he will insist upon "rendering" a few of them for your edification, a despicable act which he perpetrates with all the unconscionable mediocrity of the average amateur comedian.

This may all seem trivial enough, but it has unfortunately got a far deeper significance, and little by little the people at large have forgotten the noble melodies which used to interest and please them and have sold themselves body and soul to the musical (?) Satan, who superintends the construction and propagation of this style of thing—thus damning them to a perdition of unmelodious song—a purgatory of unharmonic accompaniments and a hell of miserable, inartistic noise! Pass along the streets of any large city of a summer evening when the windows are open, and take note of what music you hear being played. It is no longer the great masters, or the lesser classicists—nor even the "Salon-componisten" that used to be prime favorites with the boarding-school misses. Not a bit of it! It is "rag-time"—

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"coon" songs, skirt dances and all the rest of the tawdry crew.

Now, if we admit, as surely we must, that music is one of the most important culturing influences that we have at our command; if we agree, as surely we must do, that in that higher education of the intellect which brings it to a more complete understanding of beauty and the essential role that beauty plays in the world, music is the all-important factor—how can we regard this invasion of vulgarity in music other than as a national calamity, in so far as the mental attainments of the nation are concerned? Is it for this that so many earnest, honest American musicians have spent their lives?—that the vaudeville "artists" should push them roughly into an unearned oblivion? Is it for this that the grand orchestras of Boston, New York, Cincinnati and Chicago exist?—that the people should rather go to hear a brass band play "nigger music" in a beer garden? Has all that the real workers—the pioneers of American music strove to accomplish—did accomplish, really—been in vain? Is Theodore Thomas but a name, Anton Seidl but a shadow, Arthur Nikisch but a memory? It seems impossible, but the proofs of our disgrace lie near at hand.

The influence of this miserable stuff is like that of absinthe—it kills the better understanding. Surely no one will deny that music does influence people—almost all people—greatly, and if that be so, and it is so, we should be careful as to what music is presented for their consideration. I was talking the other day with a gallant officer of our regular army just returned from Santiago, and he told me two things that impressed me greatly. One was that the fact of the men's singing "There'll Be a Hot Time in the Old Town To-night" had greatly cheered them on, which interested me because I was glad that this "tune" had accomplished one good thing; and the other was that in his opinion a general who would permit his men to sing such a song as "Just Before the Battle, Mother," ought to be court-martialed. Thus we see, even in the army, how music may work wonders in various directions. The whole world knows how the strident notes of the trumpet urge men on to deeds of gallantry, while a Scotchman can hardly fight at his best unless the pipes are skirling,

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and I have just given an instance of the manner in which the officers of our own army feel regarding the same matter. Indeed it is easy to understand how such a piece as the "coon" melody quoted—especially on account of its words—might encourage fatigued soldiers, while it is equally easy to perceive that the other melancholy air, with words full of sad presentiment, could have just the opposite effect. In short no sensible person would dream of denying the influence of music and the difference in its effect according to its quality. Thus if we assume that the grand works of the great masters have not only an immediately inspiring and elevating effect, but that also constant familiarity with them must make these results permanent, so must we also assume that music of the type now so unfortunately and undeservedly "popular" in this country must produce directly contrary results.

This cheap, trashy stuff cannot elevate even the most degraded minds, nor could it possibly urge anyone on to greater effort in the acquisition of culture in any phase. I do not deny that some of these melodies are vastly superior to others. Among those at present much before the public which are unobjectionable I will quote the Chevalier coster songs, certain of which (notably Old Dutch) have just claims to consideration as art products; or "Two Little Pumpkin-Colored Coons," which has the merit, at least, of harmonic interest of an elementary description, and which is also written fairly correctly; "I Loves Yer in the Same Old Way," which is analagous to the Chevalier songs, and a few others. Yet to state that these are infinitely better than their fellows is merely by way of saying that they are less evil in their effects. Everyone knows what the "best" in music is, and I have always maintained that a person, who cares for music at all, can easily be brought to an appreciation of that same "best" and a liking for it. But there must be no administering of antidotes. If you are endeavoring to cause an elementary musical mind to appreciate Beethoven, you must not let him escape you and visit a vaudeville show, even for a single night, or you will find yourself the next day set back weeks in your work.

These people have such a strange idea of what the word "melodious" means. They will claim in an obstinate fashion

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that Bach is unmelodious and that the works of the vaudeville composers are, to their ears, very tuneful, but this is merely a question of degree. You should have little difficulty—if you go about it in the right way—in making such a person learn to regard the "coon" songs with positive abhorrence, and turn to Schubert and Schumann when in search of true melody and that sense of relaxation and comfort which music at its best can bring to the most tired and fevered brains. There is certainly no repose in the stimulating vulgarity of a "rag-time" melody, or the debasing excitation of a "coon" song shouted boisterously by harsh, worn voices.* But evident as this fact is, there are many persons, unfortunately, who will not appreciate it to be a fact until it is pointed out to them, not once, but many times.

In other words this evil actually exists. This plague of trashy music is upon us, like an epidemic of cholera, and it is not necessary to spend more time in asserting that a disease, the evil effects of which can be seen (or rather heard) every instant and in all places, really exists. Let us rather plan a remedy, for remedy there must be, and the persons to birng about a change must be the actual musicians of the country; the men who love their art, and treat it as an art, not as a business. They are the only ones who can combat this thing and they can only accomplish any tangible results by working together. I know very well that many of my colleagues will treat my views of this matter lightly, which is but an addition to the misfortune, for it is a misfortune and nothing else, in a country which had been making such rapid strides towards an actual artistic standard, with plenty of actual artists to uphold it, that such a paralyzing influence as this love for vulgar music should have been allowed to gain such sway.

However, to all those who think it little worth their while to join in a crusade against the popular music of the day, such of us as regard our art more seriously may as well say "Vale"

*It may also be appropriately pointed out at this place that the words of these "coon" songs are not only vulgar, but in almost all instances directly and unmistakably indecent and obscene. Yet they are sung by young girls and even children, whose pure lips should never be soiled by such phrases, insinuations and suggestions (if not worse) as those with which these wretched measures abound.

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now as any other time. Any man or woman claiming to be a musician and yet unwilling to go out in battle against this pestiferous beast of musical vulgarity has no claims to consideration as an artist, and, indeed, in so refusing they are allying themselves on the side of the "composers" who scratch this rubbish together, and the public to which they cater. We can better afford to do without them than to have their half-hearted assistance or their presence within our ranks for purposes of treachery, as it were.

But having parted from these undesirable colleagues, how many actual fighters in this cause have we left? That is, how many of all those who earn their livelihood by teaching music, for it is surely the music teacher more than the concert performer who most influences the younger portion of the public at large in its musical tastes? And this brings me to the main point at issue which may as well be now brought out in fair, square and unmistakable language.

How many of the music teachers in this country to-day are other than charlatans?

How many of them have received a veritable musical education?

How many of them had sufficient actual musical ability at the outset to justify them in acquiring any musical education at all?

How many of them possess the inborn faculty, indispensable to a teacher, of imparting to others whatever they may happen to know themselves?

Well, let us be very liberal in this matter and assume that fifty per cent of them meet all the requirements that could possibly be desired (I do not believe that any thinking musician will ask for a higher percentage than this, for in reality ten per cent would be nearer the mark*)—in that case every bit of good accomplished by an actual musician is

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*In proof of this assertion I will point out a circumstance in this city (Milwaukee) which doubtless differs little, if any, from other cities in this respect. During eight years' residence and labor here, holding a musical position which kept me in touch constantly with all the musical interests of the city, I have met personally (aside from some sixty musicians in the orchestra) about twenty musicians, and heard very favorable mention of perhaps fifteen others. Judge then of my surprise when recently a canvasser for a notable work on music, seeking a written recommendation from

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at least exactly offset** by the same amount of harm done by the charlatan, and there is your problem in the simplest terms!

In answer, then, to questions certain to be promulgated as to what can be accomplished under such circumstances as these it is evident what I must say: The educated musician individually ought to be the equal of many charlatans, but he must fight all the harder to make that superiority felt. He must force his individuality upon those with whom he is brought into contact and he must fight to win.

And in order to win we must fight—not only the people who permit themselves to give way to this pernicious influence of vulgar music, but also those unworthy colleagues who allow them to thus permit themselves this musical debauchery. In other words we have got to clean the musical Augean stables of this country and it is a Herculean task indeed! But it must be done, that is, if any good is ever to come of us as a nation in this noble art. For the individual working in this fight there will be hard work and but little glory—just such a lot, in short, as befalls the private soldier in warfare, but we cannot fight battles without private soldiers, and a great artistic reform cannot be promulgated and completed alone by a few of us who write articles or talk noisily in the market-place. It must be everybody's fight, as far as the true artists are concerned, and they must touch soldiers just as soldiers do in a charge.

It is unfortunate that no help can be expected from the majority of the critics of the daily press; but that is a grievance in itself which I will handle shortly in a separate paper

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me, showed me an authentic list of 484 "music-teachers" in Milwaukee whom he was instructed to visit for the purpose of selling the book in question. This ratio will doubtless prevail in all large cities. Furthermore, during my examinations, held recently for entrance to the Arion Club and Cecilian Choir, I was obliged to reject no less than three "music-teachers" on account of their utter inability to read music at sight.

**In reality the 50 per cent of charlatans much more than offset the 50 per cent of genuine musicians, for, as it is easier to influence people for bad than for good—at all events in matters of art—so can each charlatan do much more harm than each genuine musician can possibly set right again without extraordinary efforts. But for purposes of argument, and to be on the safe side, the statement above may stand.

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devoted solely to that savory subject; as it is, the fight for noble standards and pure ideals in music must be made by the musicians themselves, nor must it be made sordidly. If any other principle than that of art is in any wise introduced the campaign will be a failure and our victorious opponents will perform a cakewalk over the torn pages of Beethoven sonatas, to the inspiring strains of "He Certainly Was Good to Me," or some kindred gem of our decadence.

I say it must be a "fight to a finish," and this is lamentably true. At present our unworthy opponents have the best of the fighting, but if the musicians—the real musicians—will arm themselves for combat and not leave the battlefield until this hideous hydra is stone dead, we may win. In fact, we must win, but the fighting must be done by those same real musicians and by no others. Now each and every man working in this art knows in his own heart full well whether he is an artist or a charlatan. He may have fooled others, if he be the latter, but he can hardly have fooled himself, but while there need be no discussion among us as to what a real musician is, yet to prevent possible argument a definition may not be out of place.

The true musician is the man who, born with undeniable talent, has cultivated it by obtaining a complete and thorough musical education; having obtained this he is the man who practices his art as an artist, never swerving to the right or left from that path which, as an artist, he knows to be the rough, steep and narrow way, but the right and only way; never allowing himself to yield to any of the temptations which might lead him astray from artistic ideals, and studying (mind that point) until the day he dies; for, as Browning has it:

"That low man seeks a little thing to do,
Sees it and does it;
This high man, with a great thing to pursue,
Dies ere he knows it."

And in closing, as a final word, let me quote that noble musical creed of Richard Wagner, a creed which every musician should know and repeat, even as the faithful repeat its prototype and model in the churches, the greatest expression

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of artistic belief ever set on paper, wherein the punishment of the evil and the reward of the good are alike set forth:

"I believe in God, Mozart and Beethoven, and also in their disciples and apostles; I believe in the Holy Ghost and in the truth of the one indivisible art; I believe that this art comes from God, and dwells in the hearts of all enlightened human beings; I believe that whosoever has but once reveled in the ennobling joys of this exalted art will serve it for all time, nor ever prove untrue, and I believe that through this art all may find salvation.

"I believe in a Day of Judgment, and that then all those will be damned who have dared in this world to deal sordidly with this chaste and noble art, putting it to shame and dishonoring it, out of badness of heart and mere greed for the pleasures of the senses. But, contrariwise, I believe that the true disciples of this exalted art will be transfigured in a heavenly commingling of sunny, sweet-smelling consonances, and will be united, for all eternity, to the celestial source of Harmony."

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THE EVOLUTION OF THE PIANOFORTE ETUDE.

(Studies in Musical Evolution. III.)

BY W. S. B. MATHEWS.

It requires but a superficial acquaintance with current pianoforte instruction and study to discover that the so-called "Etude" plays a very important part in our modern musical education. Moreover, if one commences to give especial attention he will soon discover that the class has a very wide compass in every direction; embracing, at the top, works by Bach, Chopin, Schumann and Liszt, and, at the other extreme, purely mechanical compositions trading upon some assumed point of technique and wholly without any musical quality whatever except form. The rise of this somewhat artificial department in music involves an interesting story, the essential points of which are worth going over.

Our modern "etude" owes its being to the great master and source of modern music, Johann Sebastian Bach, who in the year 1720 wrote out a little instruction book, or collection of easy pieces, primarily for exercise, but also with no little musical feeling, for his son Wilhelm Friedmann Bach. A year later he signified his sense of the importance of this class of work by putting together the preludes and fugues of the first book of his "Well Tempered Clavier"; and in 1723, a year later still, the "Two-Part Inventions" were written for the same purpose. These pieces are by no means of uniform quality or equal merit, either from a pedagogical or aesthetic point of view. Sometimes a mechanical principle of playing is held first in attention and the piece works through to a suitable close mainly upon the theme with which it began; at other times, esthetic consideration and musical feeling are first in importance and the purely technical is subsidiary. Indications are also plentiful that Bach, like most other great masters, was a very indifferent judge of the easy and difficult for untrained players not especially helped by natural musical instinct.

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Accordingly we find pieces introduced near the beginning which are far beyond the fingers of an untrained hand, even if we concede that the habits of musical thought of the day are so closely reproduced that the thought of the composition would not, in and of itself, be insuperable to a young player. In the "Well Tempered Clavier," while the strict form is observed in the fugue, with only the modifications necessary in order to bring them to a close without too much development, both fugues and preludes are true fancy pieces, as if improvisations, and so full of free musical life that they have maintained an honorable and fundamental place in piano instructions for well-nigh two centuries. The second volume of the "Clavier" was not produced until 1740, although several of the pieces may have been earlier written. Indeed, critics tell us that it is not likely that these pieces were intended originally to form parts of a single collection, but were brought together from different sources in order perhaps to fill a want for some publisher. However this may be, the fact remains that the Well Tempered Clavier and these other books of little preludes, suites, etc., were essentially pianoforte studies, and the first in point of time as well as the longest lived of any.

The next distinguished author of etudes came almost a century after the little clavier book of Friedmann Bach, the work being the "Eighty-four Exercises and Studies for the Pianoforte," by J. B. Cramer. Cramer was by no means a great master, but he was a good musician and a fine, though not a very great, pianist. He was a pupil of that magnificent musician and master, Muzio Clementi, who was a true virtuoso, with all the virility and mastery appropriate to the virtuoso grade. Cramer published his book in 1810 and it immediately gained a distinguished currency, at first in England, where its utilitarian purpose served to conceal its shortcomings in inspiraton; later its real value from a keyboard standpoint brought it into a standard position in pianoforte instruction in Germany, where it has continued until quite recently. All of the studies of Cramer are cleverly done and musical to a fair degree; but in none of them is there anything answering to what we know as the virtuoso element. Cramer was a very popular composer, and his works along in

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the first fifteen or twenty years of this century were more salable over the music counters than those of Beethoven, although Beethoven was still esteemed the greatest living pianist and composer.

I fancy that the publication of Cramer's studies, and perhaps the good sale they began to have rather stirred up his master, Clementi, for we find him coming forward seven years later, in 1817, with a collection of one hundred pieces and studies for pianoforte, under the now world-famous name of "Gradus ad Parnassum" (the Road to Parnassus). In these one hundred exercises and compositions Clementi sought to cover the whole ground. Some of them were exercises pure and simple, such, for instance, as the first two, others were fugues, preludes, sonata movements and fancy pieces of various sorts. Clementi, it will be remembered, was a very talented master and in this work he sought to develop fully all the qualities that in his idea belonged to finished piano playing—not alone in technic and keyboard mastery, but also giving attention to lyric playing and musical feeling.

It is worth while following the fortunes of these books and the Cramer studies in later years. They were almost immediately accepted as indispensable in the training of well educated pianists and so continued without question down to somewhere about 1870. Somewhere about 1874 Hans Von Bülow made an edition of the Cramer studies, reducing their number by something more than half, the general order of some of them being changed. Bülow preserved all those studies having finger work for their intention and especially that requiring a quiet hand. Something of this sort had already been done before, but less perfectly, in the edition of Cramer by Julius Knorr for the Leipsig Conservatory.

In this connection, if I may be pardoned a few words of personal reminiscence, I may add that it fell to my lot to give a critical examination to the Cramer studies when I first began to investigate scientifically the nature and proper order of the development of modern piano playing. This was between 1865 and 1874. In the study which I then made I decided for myself that the Cramer studies were not indispensable for virtuoso pianoforte education, having nothing in them that was essentially important to the virtuoso, or, in

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fact, to the student; but, being of elegant style, they were things which could be played profitably by any fluent student whenever he had time for the purpose. They therefore belong to that great category of musical material which can be used or left according to the pressure of time. When the Bülow edition of these studies came out I found the same opinion expressed by that great master, a circumstance which gave me not a little comfort, as my own observations had been received somewhat contemptuously by some prominent musical friends, mostly on account of the reverence then paid the Cramer studies in the European conservatories.

The Clementi work stood without question down to about 1870, when the late Carl Tausig made an edition of the work, now reduced to about forty studies. Tausig threw out all the really musical compositions which Clementi had put in this book, but he retained those which might more properly be called exercises with a technical purpose; the material thus left is still to be classed in the line of standard pianoforte instruction, although at the present moment it is very doubtful if a position of indispensability will be maintained by these studies many years longer. The field of piano playing has now become so wide, and the standpoint of keyboard difficulty has changed; moreover, Clementi is so inferior to Bach in polyphony that in my opinion this element of playing will later on be acquired from Bach's works exclusively, since they have more vitality than any other works of a similar class.

It is a curious feature of the rapidity with which the world moves when once a movement is begun, that within twelve years from the publication of Clementi's "Gradus," a young musician at Warsaw in Poland, a mere boy of seventeen or eighteen, had already commenced the composition of some pianoforte studies of his own. Between about 1827 and 1830 he appears to have written something like twenty-four of these studies and in 1833 twelve of them were published under the title of "Twelve Great Studies for the Pianoforte by Frederick Chopin." This book was followed a few years later by a second collection of twelve, all of these probably having been written within the period previously mentioned. These studies of Chopin, taken in connection with many other beau-

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tiful works which he composed about the same time, entirely changed the complexion of pianoforte playing; the change was of the most vital character in every way, extended intervals, rapid running work and keyboard mastery of the pronounced virtuoso type were found in these studies in intimate connection with delightfully fresh and sensitive musical mastery of a high order.

It was twenty-five years or more before the pedagogic value of these studies began to be appreciated, and still longer before the standard of piano playing advanced to a point where these works were generally accessible to advanced amateurs, but to the better class of piano players at present these studies of Chopin form an indispensable part of the repertory, from the seventh grade on, awakening in the player certain keyboard habits of the most inestimable value; they also impart elegance and distinction to the style which nothing else can replace.

There were lively times in Paris along between 1830 and 1834. Chopin went to Paris to live in 1831; Liszt was already there, and he greeted Chopin with that cordial appreciation which was so charming a characteristic of this great master. Liszt himself, at this time, was not an original writer, nor had his playing reached the standard it afterwards did. It looks to me unquestionable that Liszt learned in these first years a great deal from Chopin. I think Chopin's playing, and particularly Chopin's works, must have had very great influence upon Liszt. He of course had never seen writing of this kind but was playing in public Weber's "Invitation to the Dance" with some cadenzas of his own and the inevitable "Concertstüeck," which had been written in 1821. Liszt was very fond of the compositions of Chopin and was in the habit of playing them, especially the more vigorous ones, in order to illustrate more fully the power and dash which many of the works required, qualities which Chopin was too slight physically to fully represent.

In 1832 the violinist Paganini came to Paris and gave Liszt a new sensation; the excitement which Paganini's playing awakened fired Liszt to attempt something more original and startling on his own account. Among the works which he composed at this time were the twelve studies for "Trancend-

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ent Execution." These studies of Liszt are at the same time technical exercises and tone poems. A fanciful title was affixed to each composition and the composition to some degree conformed to the title. I have not been able to ascertain the exact date when these studies were written, but in a letter written to Wolff of Geneva (May 2, 1832) Liszt speaks as follows:

"Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them and devour them with fury; besides this I practice four to five hours of exercises (3ds, 6ths, 8ths, tremolos, repetitions of notes, cadences, etc., etc.) Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays!

"'And I, too, am a painter!' cried Michael Angelo, the first time he beheld a chef d'oeuvre. Though insignificant and poor, your friend cannot leave off repeating those words of the great man ever since Paganini's last performance. René, what a man, what a violin, what an artist! Heavens! what sufferings, what misery, what torture in those four strings!

"My good friend it was in a paroxysm of madness that I wrote you the above lines; a strain of work, wakefulness and those violent desires (for which you know me) had set my poor head aflame; I went from right to left, then from left to right (like a sentinel in winter, freezing), singing, declaiming, gesticulating, crying out; in a word, I was delirious. To-day the spritual and the animal (to use the witty expression of M. de Maistre) are a little more evenly balanced; for the volcano of the heart is not extinguished, but is working silently—until, when——?"

The same letter contains five lines of musical illustration which Liszt gives as examples of the great feats of Paganini's technic. Almost immediately following this letter, along about the 20th of June, Chopin and Liszt conjointly wrote to Ferdinard Hiller a letter in which Liszt speaks in glowing terms of Chopin's studies and Chopin interpolates a disclaimer to the effect that his studies would only last until Liszt's

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had appeared. I have not the date of the first publication of the studies in transcendental execution, but it was probably some time about 1835.

Shortly after taking up his residence in Weimar Liszt made a new edition of these studies which was published in 1851 by Breitkopf & Härtel. These studies of Liszt's and three concert studies which also were written before 1850, are as important contributions to the literature of the piano as the studies of Chopin, and like those of Chopin are equally valuable from a poetic and technical standpoint. Curiously enough they made no impression on the general currents of piano instruction for many years, and they have not yet found recognition and a standard place even in the virtuoso course of the instrument. In my opinion, however, piano playing is destined to advance in the next few years to a point where these studies will be accessible to the advanced student and amateur and their real value will be very much more highly appreciated than at the present time. When they are heard now in the concert programs of virtuosi it is always with delight; the study in F minor in particular and that in D flat. They are all of them beautiful works.

Almost immediately contemporaneous with the Chopin and Liszt studies, Schumann had put upon the piano the Caprices of Paganini; in this way two books were composed, somewhere about 1830, the design of which was to open new paths in piano playing and to furnish a useful instrumentality for teaching a freer and bolder manner of playing than was then in vogue.

Schumann's anticipations in this direction have never yet been realized, probably because he accomplished so much better things himself almost immediately afterwards. The difficulty with the Schumann representation of Paganini was that he sought to put into the works a poetry which the works did not contain; but the effort to discover new effects in the pianoforte undoubtedly helped Schumann very much in the production of his own master works, such as the "Carnival," the "Etudes Symphoniques," Kreisleriana and the Phantasy in C, all of which were written and published before 1838.

The commercial possibilities of the piano Etude now began to be appreciated. Shortly after the publication of the Cramer

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and Chopin studies, Carl Czerny began to produce his enormous list of piano studies (about 1820) and continued his productivity with little interruption down to 1850 or later. The opus numbers of Czerney's works extend to nearly eight hundred, and I have no idea at all of the number of books of studies which he produced. Some of them were written in pursuance of legitimate novelties for the instrument, others to satisfy the wishes of publishers to have something of his ready selling work.

Czerny's studies filled a very important place in piano instruction for many years, although they represented a school of piano playing already past. In later years many editions have been made of selections from his works; one of the best is that published by Germer in six small volumes progressively arranged. It is very doubtful, however, whether the studies of Czerny have now much pedagogic validity; in all these studies too little is made of the left hand, the harmonic construction is too innocent and child-like, and the technical problems, also, are superficially conceived.

A very important position deserves to be given to another writer of Etudes and many delightful and charming pieces, Stephen Heller, who has produced a very large number of small pieces for the piano, nearly all of which are essentially musical in their character. They occupy intermediate ground, aesthetically considered, between the "Songs Without Words" of Mendelssohn and the "Nocturnes" and "Preludes" of Chopin. Heller had much of the gentle pensiveness of Mendelssohn, but also something more of Chopin's depth.

In the earlier stages of pianoforte instruction these little tone poems of Stephen Heller are indispensable in developing taste and expression. Heller's more ambitious compositions have almost entirely gone out of vogue, although his waltzes were thought by many to be as fine as those of Chopin.

During the last forty or fifty years the number of writers of studies for technical purposes has enormously increased; many of them have been very prolific producers, as, for instance, A. Loeschhorn, who began to write somewhere about 1850 and continued down to a very recent period. To my mind the best works of Loeschhorn for study purposes are

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his opus 66; these have elements of music in them and are well conceived from a technical standpoint, they are available in the fourth grade or thereabouts, and they can be used profitably. Another writer who has produced an enormous list of this kind of material is Chas. H. Doering, but his studies have very little musical value. For many years certain French composers had great popularity in their works, among these were Lecoupey and Duvernoy, but the works of these writers are of so little importance and are now so completely passed by that it is not necessary to dwell upon them.

Particularly is this consideration true in the education of American pupils, who often, along with great natural aptitude for piano playing and musical appreciation, have by far too small a heredity of musical instinct and taste. In the education of this class it is of the first importance to develop the musical feeling and awaken the finer enjoyments of music through the use of pieces of strong imagination and inherent elegance of style. When the proper time comes the studies of Chopin, Schumann and Liszt can be studied with the abandon and persistence which their mechanical difficulty makes necessary, without in any way dampening the musical feeling as such, but, on the contrary, increasing it. And the same thing holds in the lower grades by the use of similar music of less lofty range, such as the little tone-poems of Gurlitt, Reinecke, Heller, Mendelssohn, and the like. Meanwhile I am rather inclined to think that purely mechanical difficulties in the earlier stages of keyboard mastery are better acquired through the practice of exercises, pure and simple, than through the use of what makes a pretense of being real music but is not.

I do not think that the production of studies for piano use will cease in our time, nor do I think it desirable that it should. In the nature of the case now and then some good ones will be produced, and new paths and manners of playing will be opened up or old paths materially shortened. There is even room for new manners of writing in the early grades (not alone of studies), employing the left hand in a freer style; also in easy pieces, partly designed for instruction and partly for musical delight.

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If the moral of this part of the story of evolution be sought it will not readily be found. We find in the story the operation of two unlike tendencies, both of which are still at work. First the production of novelties in pianoforte effect, as the tonal resources of the instrument are progressively augmented and the ideas of virtuosi advanced. In this way we have had the entire opening of the romantic dispensation through the works of Chopin, Liszt, Schumann and Henselt (though the latter by no means belongs in the same category). And in this way no doubt many young composers will open new paths in years to come.

The other tendency is not so favorable; it is that of mechanical composers, some of them very good teachers, to produce meaningless pieces for technical purposes purely. The fact that these pieces are generally purely technical is not their worst trait; they are often positively unmusical, and while a certain mechanical finger-passage may perhaps be smoothed by their use, the practice of them tends to confuse the mind and, if I might say so, misplace the accent of the education. A strong example of this sort of thing, according to my ideas, is furnished by the Lebhert and Stark piano school, the third volume of which consists of original material of this character. I consider this material disadvantageous even to the technical development of the pupil, for the reason that besides being unmusical it is also essentially awkward, and what are apparently difficulties to be found in good compositions are here brought in so with so little tact and true feeling that the mental attitude of the technique is made purely mechanical, instead of remaining, as it should, instinctively musical. The only concept which can really rule a successful piano performance is the musical idea as such; and everything in the way of finger difficulty must pass unnoticed in the playing, no matter how much practice it may have cost to have gained the facility.

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THE DEBUT OF MASSENET.

FROM THE FRENCH OF M. VICTORIN JONCIERES.

What I am about to relate took place, if my memory serves me rightly, in the year 1859. At this epoch I had commenced to neglect painting for music and I was very anxious to hear an orchestra perform my timid symphonic attempts. I did not feel that it would be well to appear with it at a regular performance but sought to attain my end by presenting myself to a society of amateurs. Finally I discovered a society of this kind whose performances were given in the large hall of the Café Charles, on the Rue de Poissonniers, at Montmartre, under the direction of Marié, a chorus master of the opera and father of the three singers, Galli, Paola and Irma, whose brilliant successes and lyric career are still present to all memories.

Myself living at this time at Montmartre, I had often heard in passing the Café Charles from the open windows a confused sound of instruments, so looking into the matter there came an evening when, taking my courage in my two hands, I ventured to intrude upon father Marié; he was just at the moment about to take his place at the director's desk to command his phalanx of instrumentalists. He was a little man, grey, with an open face, and a lively and piercing expression behind his golden spectacles. Already he brandished the baton to give the signal for the first chord before I entered the hall.

Trembling I made known to him my request,; he heard me with benevolence and replied: "You see we only play the masters here. Nevertheless whenever you bring me a work of real value we will undertake it. Our kettle-drummer, whom you see there in the act of tuning his instrument, is a young man with a certain amount of talent and has written a religious march which we are going to perform one of these days at St. Peters of Montmartre, on the occasion of a solemn festival. Just now we have need of an artist to take alternatively the parts of the great drum and the snare drum.

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Will you take your place in the orchestra at the side of M. Massenet? If you do it will perhaps bring about a trial of something of your own composition."

* * *

I had never in my life touched the drum stick of a big drum, but I was a very pretty artist upon the snare drum, this being the instrument for which I had shown in infancy a most remarkable disposition. I accepted with many thanks, after which he sent me to take my place at the side of the blooming young man whom I have designated.

M. Massenet was then a very little more than a boy, with smooth face and little turned up nose, a very high forehead, from which his long locks were thrown back, pale countenance with two clear little eyes, at the same time full of malice and benevolence. He made room for me with emphasis, handed me the drum stick and cymbals for the performance of the overture of Lestocq, which was upon the desk.

This orchestra was composed of modest employes of that quarter, two little capitalists full of ardor and good will, attentive and submissive in advance to the olympic gestures of their chief, who was describing immense paraboles with his baton. All the violins wished to play the part of the first violin and it was with difficulty that Father Marié had obtained two second violins and one alto. He had four flutes, and the whole four playing the first part in unison; an oboe and bassoon, three clarinettes, one trombone, two cellos and two contrabasses. Just at this time everybody was preluding "for all he was worth," without the least care to tune up; then they attacked the overture of Lestocq.

What a horrible cacophony! The violins scraped furiously, the flutes whistled like blackbirds, the horns clucked timidly, stirred up by the bellowing of the trombone. Amid the tumult Father Marié exercised himself to master this menagerie turned loose, while I, lost in the measures I had to count, put in at hazard formidable strokes upon the big drum, which seemed to exasperate the director of the orchestra, who from time to time sponged off his steaming visage with a large square silk handkerchief placed upon the corner of his desk.

"You have sufficient force," he said to me at the end of the piece, "but you do not count your rests very well."

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We went on immediately to the performance of the overture to the "Gazza-Ladra." In those astonishing performances they never began over again in any composition, but "executed" the music, devouring at one seance three or four overtures and a symphony.

A little discomforted by my debut at the drum I determined to take a brilliant revenge as a snare-drummer. I executed the role of the instrument in the introduction of "Gazza-Ladra" with incomparable mastery. My neighbor, the little Massenet, turned upon me with admiration and said, with a conviction that made me tremble with pride, "My, but you have a talent for the snare drum!" I was extremely flattered by this compliment and at the same time charmed with the good-fellowship of the young fellow and immediately saw that I had a new friend, while in the eyes of the director by this first stroke I became one of the virtuosi of the orchestra.

"Now then," said Father Marié at the end of the rehearsal, "you have your turn. You must pay your admission. Garcon," he called at the door which opened upon the stairs, "bring beer and glasses."

My purse was absolutely flat at this epoch and I was frightened at the thought of treating all this crowd at my own expense. Massenet comprehended my agony. "Don't be afraid," he said, smiling, "the beer costs only four sous a can and you will have the whole for a neat little piece of two francs."

I went out with my new friend, and he came with me to my own door. He told me that he was accompanyist to Roger, the tenor, and hoped to obtain the prize of the piano at the conservatory; and his ambition was to be represented at the Lyric School by his operetta, called "La Tour-d'-Auvergne." As to his "religious march," he was waiting with impatience the great day when the orchestra of the Café Charles would awaken with it the echoes of the great parish church of Montmartre.

Member of a numerous family, without fortune, Massenet worked from morning to evening upon the piano, playing the tympani three times a week in the theater of the Italians and every Wednesday at the Café Charles. I believe he retained the former place as drummer until he had carried off

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the grand prize of Rome, and was succeeded there by Emile Pessard, who also in turn went to lodge at the Villa Medicis.

It is from this epoch, already so long past, that my friendship with Massenet dates. I recognized his talents and saw his first attempts at composition, and I believe that I can truly say that the sympathy I felt for him from the date of our first meeting was reciprocated, because since I have known him he has been a good comrade, devoted and obliging to me, and on my own part I have never failed to regard him with sincere admiration and profound affection.

As to Father Marié, I was very much surprised one evening on coming out of "El Dorado" some years ago I entered a little tobacco store at the side of "La Scala" and found him seated behind the counter, in this practical business. The brave man had renounced our great art and went on to put up philosophically the ten centimes worth of tobacco for which a cab-driver was waiting.

(Note.—The author of the foregoing sketch, M. Joncieres, studied at first at the Conservatoire, but left the great national school of France on account of a dispute with one of the professors. He was an ardent advocate of the music of Wagner, and traveled to Munich for the first performance of "Die Meistersinger" in 1868. In addition to his constant activity as composer, Joncieres became musical critic to the "Liberte" newspaper. Three operas of his were produced at the Theater Lyrique and one, "La Reine Bertha," at the Grand Opera in 1878; another, "Chevalier Jean," at the Opera Comique in 1885. He has also written several very modern instrumental works.—Ed. MUSIC.)

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MUSIC IN GERMAN UNIVERSITIES.

FROM THE FRENCH OF MAURICE EMMANUEL.

The universities of Berlin, Bonn, Heidelberg, Leipsic, Munich, Strassburg, Prague and Vienna have a musical organization which is prepared to give superior instruction. Public and private choruses and practical exercises offer to students and regularly inscribed hearers the complete theory of the science of music, but in other centres, Bresslau, Freibourg, Geissen, Goettingen, Halle, Kiel, Knoenigsberg, Marbourg, Rostock, Tettinen and Graz, the lessons which have music for object, if somewhat less advanced, at any rate have an active value in developing and enriching the educational course. The masters in control of these studies are in the first group the ordinary professors, extraordinary professors and private docent; in the second, directors of music and teachers. The following is a general classification of masters of music in the German universities:

Ordinary professors: At Berlin, Spitta, died 1895; at Vienna, Hanslick, retired since three years; at Strassburg, Jacobstall.

Extraordinary professors: At Berlin, Bellermann and Fleischer; at Leipsic, Kretzschmar; at Heidelberg, Wolfrum; at Goettingen, Freiberg.

Private docent: At Berlin, Friedlander; at Leipsic, Riemann; at Munich, Sandberger and Pfordten; at Vienna, Wallascheck, Rietsch and Dietz.

The term "ordinariat" corresponds to the titles of "professor" in our faculties and implies that the official occupies an essential chair in the faculty. This is the case with Mr. Jacobstall at Strassburg, whose teaching exclusively musical has become assimilated to that of the higher literary and scientific branches. The extraordinary professors are those who are awaiting the full position. The private docents have no official status and receive from their pupils weekly honoraria. The directors of music and teachers appointed by the state are often elected to the dignity of professor, as also

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are the private docents. The difference in title does not imply any classification of personal merits, nor does it throw a light on the variety of their functions. It is necessary also to remember that the most of the musical chairs are of recent formation. This is the reason why the occupants are so few.

Almost all the masters are professional musicians; many are active artists. In Germany, science does not exclude enthusiasm; and the culture of art progresses in equal step with the most minute study of philology. In France we hardly recognize the possibility of the union of profound wisdom and these qualities of simplicity which make the charm of the artist. Among the great musicians of Germany many examples are given us of a beautiful union of this kind. I will now go on to cite the two founders of musical instruction in the universities of Germany and Austria and to indicate the spirit in which the lessons of their successors are carried on.

Spitta at Berlin and Hanslick at Vienna have exercised upon the musicians of the two countries an influence which it is necessary to take into serious account. Spitta, called in 1875 to the musical chair of Berlin, has been the master of almost all the learned musicians of whom I will have occasion to speak farther on. To an eminent technical competence founded upon professional study, Spitta joined a profound knowledge; he has created musical philology; his biography of J. S. Bach; his edition of the old master Schütz (16 volumes of choral works) are capital monuments which mark a new era in the history of art criticism. In every page exact science and the most delicate taste are to be noted. The verbal teaching of Spitta was not the least glorious part of his work and his influence has been very productive. Numberless pupils of the Berlin professor became masters, applying in their own teaching the methods which he gave them; they have precision, so helpful to the artistic sense, and we might say that by their erudition they have discovered treasures which without them art would not have been able to utilize.

Hanslick, extraordinary professor of music at the University of Vienna from 1861 to 1870 (the time at which he was

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retired), was in his youth devoted to musical composition, but his taste for analysis made him a virtuoso. His book upon "The Musically Beautiful" had a very great influence. It is a work rich in new insight but systematic, and the spirit of it is of a stimulating precision. Spitta was a philologist; Hanslick was a philosopher. By his long series of articles in the "Press," and the "New Free Press," two Vienna newspapers, he has been for more than twenty years the arbiter of musical taste in Austria. Less understood in Germany, where his positions have sometimes awakened opposition, he is discussed with ardor; Hanlick's work is of incontestable merit, but it is far removed in the nature of its operation from the habitual pre-occupation of the German scientific musicians. They say of his books that they are more "subjective than objective," and they prefer to take for models the labors of Spitta, where rigorous science and the spirit of free criticism relegates to a subordinate place philosophic doctrine.

This is remarkable, anyway: The Germans, who love so much to philosophize, have never applied philosophy to music. Musical aesthetics, reduced to a dissertation more or less subtle, does not interest them. They are passionately taken with the signs of sonorous language: with the history of musical forms and their creation, but they never care to define the musically beautiful. Music remains for them the art of instrumentation, and they do not care to write subtle theories upon the comparative merits of similar works, neither upon the factors of the genius of the great masters. The scientific musicians of Germany make a technical analysis and apply it to the different musical types with rigorous exactitude; grammatical inquiry, rhetorical if you will, nothing more. Outside of this they fail, and they do not ask why. It appears to them absurd to wish to explain how emotion arises from an unforeseen modulation or the introduction of a new tone color. The Germans have such a conception of music that they draw an absolute line between its nature, which is recognizable, and its effects, which are mysterious. So they preserve their dream intact and after having scrutinized music as a science are able to enjoy it as the most intimate and the most ineffable of arts. Outside of a certain limit they abstain from dissertation; they understand. Such was

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the manner of Spitta. One might say he has shown to scientific musicians what their science ought to be in the present and in the future; and Hanslick, by his dogmatic works, has shown them it could not have been other than it is.

The position of private docent and of musical chairs are reserved to doctors of philosophy who have made proof in special form of examination of the knowledge necessary to a musical scholar. As is generally known, in Germany philosophy is the common title which designates in the universities letters, science and art. The title conferred for studies applied to the science of music is a philosophical doctorate in which musical erudition is the principal branch. The diploma is subordinated to a success obtained in a series of written and oral proofs. In the first place the candidate presents to the dean the manuscript of the dissertation, generally not very voluminous and almost always devoted to the profound study of a question of detail; technic, philology, history, musical pedagogy, are at the choice of the author as subjects to be treated. The dean designates a commission which accords or refuses approval to the paper. The oral examination is taken by the candidate in the presence of four examiners, each one of whom is permitted to ask questions in one department. In the universities where musical teaching is not official, the private docent charged with the science of music sits at the side of the professors and propounds to the candidate special questions. Accoustics, philosophy, and a fourth subject, generally left to the choice of the candidate, completes this rigorous examination. The title of doctor is only conferred after a third proof; it is a public discussion, or more properly a séance, to which the candidate invites "His Magnificence, the rector, MM. the Fellows, Professors and Doctors of all the faculties, the clients of the academy and all the friends of science." In the presence of this body the future doctor defends, against an oponent, the conclusions of his dissertation and thesis which he has sent in to the faculty. These theses are affirmations formulated in one or two lines and serve as a pretext for a sort of oratorical tournee of high art between the candidate and his opponent.

As examples of these subjects of discussion the following may be mentioned: "The word 'chromatic' in its many sig-

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nifications in the sixteenth century"; "Were the spiritual madrigals the immediate predecessors of the oratorio"? "That instrumental music has powerfully contributed to the development of tonal harmonic music."

Such in general are the examinations for the doctor's degree in which music plays the capital role. Certain differences would be found between the form of examination if we take into account local traditions, but the foregoing give a general idea of the conditions on which diplomas of this kind are conferred in Germany and in Austria.

II.

I will now consider briefly the manner of the personal instruction in music. It is not the same everywhere but the principles are invariable.

In Germany the professors make large use of the "libertas academica," an indefinable something of which they are very proud. Following their own tendencies, the need of their pupils and the nature of their environment, they arrange things to suit themselves. Their knowledge is so extended that there are no limits to restrain their choice of subjects for lectures. These living encyclopedias of music are capable for the most part of commenting upon the text of Plato or Aristoxenos; of deciphering the neumes of the middle ages; of reducing to the piano an orchestral score; to direct a chorus, or to compose if necessary. There are among them virtuosi, instrumental and singers, who have renounced secular success in order to devote themselves to study, but have still remained brilliant artists. There are also esteemed authors whose choral, symphonic and dramatic works are produced at concerts with full completeness. The competence of these masters is therefore double and from this comes their authority.

I take for the type of superior musical teaching in the German universities the organization of the lessons at Strassburg, by M. Jacobstall, ordinary professor. By himself alone he forms his pupils in all musical science. His method is so remarkable, the results which he obtains so fine, that the simple description of them relieves me from commenting.

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M. Jacobstall has it for a principle that the technic should not be foreign to musical erudition; without a knowledge of the language, the reading of the monuments of art is impossible. He therefore begins with the study of musical grammar, as one learns Greek before one reads Plato. Moreover, the scientific musician ought to be a philologist and apply to his researches the method of philologists. In the course of three years M. Jacobstall initiates his pupils into the entire musical technic. They are divided into four classes; their total number in each class is fifteen at the most. Each class has two lessons per week. Counterpoint is the base of the studies—strict vocal counterpoint, the difficult management of which alone is capable of introducing the musician into all the artifices of his language. The study of modern harmony is carried along at the same time as a most valuable auxiliary to counterpoint. In six half years the professor carries his pupils through the progressive stages of musical technic: the elements of harmony, counterpoint for two voices, three voices, four voices; principles of fugue and of composition. The first productions written by the pupils are choruses a capella (without any instrumental accompaniment). This isolation of the voices makes the composition more difficult. When the pupil has become expert in a proper vocal style, it is then easy to add to the vocal quartette different instruments. The practice of orchestration follows and closes the series of pedagogic technic.

This is practically the same way as they go in all the best conservatories; and I will add that I have read the exercises of pupils in counterpoint and fugue for four voices and have recognized the facility, purity and elegance of the writing, as a testimony to the quality of the lessons. When these exercises are handed in they have to be sung by the class, in order that the convenience of the voices and the flow of the melodic ideas may be realized by this practical experience. The lessons upon musical form complete this technical instruction, of which the intention is to prepare hearers, capable of following the professor in his researches of high philology. He carries these on with method and has no pleasure in vain erudition. He makes very little account of dates; he neglects the books of second hand but addresses himself directly to

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the sources. After having, in the course of a semester, commented upon a theorist of the middle ages or the renaissance, he analyzes in the following half year the works of a musician of the same period. These texts are in the hands of the pupils. These, familiarized with the complicated writing of vocal counterpoint and with the old clefs, are prepared by this fact even to interpret these ancient notations. It is in the works of the fifteenth century and the renaissance, and also in the liturgical chants of the middle ages, that the historian of music ought to search the origin of our tonal music. He has found in the same period traces of antique traditions. M. Jacobstall has a legitimate prediliction for this long period of transition extending from the tenth to the seventeenth century but he has not confined himself to it. Modern arts alternate in his lessons with the older. The life and works of the masters of the classic epoch and contemporaneous masterpieces figure in his programs; Bach and Wagner fraternize in this vast and very eclectic scheme. Useful examples are given by the master himself at the piano and this is the constant practice in similar courses in Germany. Nothing is so valuable as a practical illustration, and nothing can replace it. The professors of music in the universities are not all artists but consummate technicians in harmony and in the reduction of a score to the piano keyboard.

By the side of these lessons, so varied, the practical exercises of the "seminaire" are for each one of the pupils of M. Jacobstall the occasion of reporting orally their personal studies, following a line of discussion decided in advance. They decipher texts, compare versions and propose useful corrections. Their musical philology is not a mere empty service. It gives even more than it promises, because its results belong to art. It calls into life again great works which are almost forgotten and brings clearness into incorrect fragments. It criticizes texts and establishes them definitely, eliminating errors committed by ignorant editors.

In addition to all this M. Jacobstall directs the chorus of students in the university. A similar chorus is organized in a dozen of the higher grade schools. Here, if music is treated as a science it is also installed as the most living and sociable of arts. It is not a little surprising to a Frenchman to

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hear students in law and in medicine, in literature and science, execute a capella polyphonic vocal pieces taken from the masters of the renaissance or the works of Bach. Two magnificent halls exclusively reserved for musical teaching are put at the disposition of Prof. Jacobstall, in the building of the University of Strassburg. Similar studies at Berlin, Leipsic, Marbourg and Prague have practically the same object; but at Berlin and at Leipsic by a sort of understanding established by the three professors of music in each one of the two universities, the labor is divided between them and student musicians can inscribe at the same time for the lessons of three masters. At Berlin, Prof. Bellermann directs the technical study of harmony and counterpoint and has made a name among the historians of Greek music. Prof. Fleisch treats bibliography and musical paleography; he is also director of the instrumental forces, teaches at the academy of arts, where he exhibits with rare skill the evolution of innumerable sonorous organs. Dr. Freidlander is known as a specialist in the art of editing a classic and his ingenious insight in establishing a correct edition constitutes a very useful branch of the teaching. It is the same at Leipsic. Dr. Hugo Riemann, a prodigiously learned man, whose books in Germany are in the hands of all, is charged with teaching technic and paleography; Oscar Paul is known as an authority on the formation of ancient music; Prof. Kretzschmar is the historian of the music of the middle ages and of the renaissance, but I am not able to see that all these masters teach in their lessons their subjects. All treat of general history and the different courses directed by each one of them offer a great variety of subjects.

Dr. Sandberger at Munich founds his reputation on philology; at Prague Prof. Guido Adler, the most authoritative of Austrain musicians, is assisted by a teacher who explains musical technic and gives to his lessons masterly amplitude.

Prof. Woulf at Bonn has not the same views as the masters of whom I have spoken. He is content with a more popular teaching. He gives a rational basis of practical harmony and counterpoint, as all his colleagues, and he clears up the judgment of his pupils at the same time that he forms the taste. Prof. Wolfrum at the University of Heidelberg, a

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very estimable historian of Protestant church music and reformer of the religious choral, is above all a master of liturgy. His teaching, although mush specialized, is very complete. The technic and the history of the art of the organist and the singing of the choral alternate in his lessons. Catholics and reformed Germans give music a large place in religious ceremonies, but the traditions of the two churches are entirely different. From Ratisbonn, the center of the Roman ecclesiastical chant, the high direction of the Catholic art is maintained.

I pass in silence the instrumental teaching instituted in certain universities; it can only be considered as an academic recreation, but the musical history and theory of art, even when they are reduced to their elements, always take precedence over the exercise of virtuosity and thereby justifies the introduction of music in the program of the university.

Revue de Paris, June 1, 1898.

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BACH'S CHRISTMAS ORATORIO.

(A Christmas Sketch.)

BY AIMEE M. WOOD.

The majestic overture of drums and trumpets merged into a mighty outburst of voices, borne upward on waves of lighter, though scarcely less brilliant instrumentation, in the words of opening chorus on this first day of the Christmas festival:

"Christians, be joyful, and praise your salvation,
Sing, for to-day your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him."

Since earliest dawn the streets of the little German town had been filled with its citizens hurrying in groups and throngs toward the great church, through whose windows the sun's first beams were pouring now in glorious opalescent rays, seeming to unite and ascend with that mightily uprising harmony.

Among the sea of faces turned toward the singers, ranged row above row, and the instrumentalists grouped beneath them within the wide galleries, all, for the time at least, seemed bright and glad, save one, that of a man well past the prime of life, who was seated prominently in an enclosed, richly-upholstered pew about midway of the central aisle of the kirche. Listening, his brows were knitted in a heavy frown as the opening harmonies of the oratorio sounded forth; with arms folded, his head with its hair still thick and dark, held high, and his eyes looking gloomily, yet with a penetrating gaze toward the galleries, he was often covertly observed by those about him throughout the brief festal service. When, following the jubilant chorus, a tenor voice rang forth richly clear in Recitative, many glances were in truth turned openly upon him, and again as an alto succeeded the Recitative, thrill-

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ing all present with the words of exhortation, in exquisite minor setting:

"Prepare thyself, Zion, with tender affection,
The purest, the fairest, this day to receive,
Thou must meet Him with a heart with love o'erflowing."

The early sunlight glittered upon the organ pipes, embellished with a splendor attained in transit through the rainbow windows, the ancient galleries, and followed with one continuous, gleaming shaft, the bâton of the leader in its methodical movements.

It was not by chance that the leader's eyes were turned from the score to glance one moment downward during the rendering of that last line of the alto aria, meeting for an instant the gaze of the man, looking coldly, superciliously, upon him from below. Nor was it by chance that, at the close of the service, while the grandeur of the last choral still vibrated in the hearts of the throng pressing out through widely open doors into the bright stillness of the winter morning, Anton Ulrich stood quietly leaning beside the doorway leading to the orchestra stairs. His men were filing past him, each bearing his instrument, as rehearsals were to follow later at the concert hall for the cantatas arranged for each evening of the festival week.

A flush suffused the leader's face, and he turned half irresolutely away as the tall form of the man, whose appearance he had evidently been awaiting, slowly approached with the crowd passing from the aisles. There was a resemblance between the two. Both were tall, both imperious in bearing; the likeness in features striking. All faces were turned in their direction, many of the throng half pausing curiously. All among them knew that these men were brothers, knew also of another relationship, long existent, between these two, that of the most bitter enmity.

There was a sudden movement on the part of the orchestra leader. He had turned back from the stairway, and impetuously, with hand extended, spoke a few words low in the other's ear. The hand was unnoticed. The man addressed looked neither to right nor left, but continued his way arrogantly beyond the church portals.

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Popular sentiment was universally against him, when soon afterward the details of the incident were circulated and discussed, for although the meaning of the words spoken could only be divined, all who noted that outstretched hand and looked upon Anton Ulrich's earnest face, realized that he was seeking a reconciliation. Hitherto a favorite, the leader became more than ever well-regarded, for there were rumors, vague, it is true, yet considered authentic, of letters penned by him of late in all gentleness to this implacable elder brother, returned by their recipient unopened. And it was known that but by thus intercepting him in the kirche could audience be obtained with him, as he went abroad only to attend upon its services, and admittance was refused all who called at Ulrich Place, his dwelling on the outskirts of the village. It was the illegal appropriation by the elder Ulrich of this property, left them jointly, that caused the first bitterness between the brothers, but when the older man had been deposed from the orchestra leadership, and this position, long held by him, offered to and at length accepted by the brother, who, though younger, was manifestly his superior in musicianly attainments, the breach between them widened, never, it was thought, to be bridged. Many times at rehearsals the instrumentalists had waited with bows uplifted while differences relating to renderings were rife between Otto Ulrich, their leader, and Anton, at that time occupying a place among the first violins. When, on one of these occasions, the men rallied to the standard of the violinist, and, later, with one accord, demanded the change in leadership, Otto immured himself within his mansion, lavishing his attention and affection, it would seem, thenceforth upon one human being, a young man of unusual musical ability, whom as a mere lad he had taken from the streets of Stuttgart, adopting and educating him. In one of the rooms at Ulrich Place a portrait, life-size, of a child holding in his hands a small violin, claimed often Otto's attention, and after standing long beneath it with hands clasped behind him, as memory was busy with past days when the voice of his child and the sound of the little violin made the great rooms and his own life bright to him, he turned gloomily away to interest himself evidently yet more entirely in the career of the one whom he had given the

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place in his heart and home made vacant by the death of his child. He had never drawn a note from his own violin from the hour of his deposition, but had placed it by the side of that smaller one, laid away so long silent in its case.

Anton Ulrich went out into the streets where the assemblage, which had filled the church were gayly hastening homeward, after the early service. The Christmas snow lay dazzlingly brilliant in the sunlight over this outside world, transforming it into a sparkling vision of beauty, but the musician, walking slowly with bent head, scarcely took note of it. He greeted absently the chorus of little voices, welcoming him as he entered his own doorway later, and took his steps toward a room where the brilliance from without, entering through long windows, seemed to blend with the ruddy glow from a fire within the open porcelain stove, and with the warm, pungent odor of evergreens twining everywhere, and having their starting place among the branches of the great tree in the center of the apartment. A burst of melody—the alto voice singing again the aria of the oratorio—came through the quickly opened door, around which the children had crowded while it was closed as quickly against them. The song ceased and a young girl came forward to meet the man entering, laying her hands upon his shoulders and her face against his.

"Father, I saw it all this morning; but do not trouble more about it. You have done all that is possible." She turned away to open a package lying beneath the tree. "See! I have the candles. Are they not pretty? So many colors! Ah, the children—the children! They will be so happy when I have it all arranged!"

Anton paced restlessly back and forth through the apartment. "I have indeed done all that is possible," he said, reverting to her first words, "but I had hoped—ah, I had hoped, that at this season his heart would have been softened, that the service, even, in all its beauty would have impressed him!"

"He has allowed Franz to sing the tenor Recitatives, father. That is surely a good sign."

"Franz was determined to take his own way in this, as he tells me he shall ere long in regard to another matter." A

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vivid color glowed in Cecile Ulrich's cheeks, contrasting with the green of the branches as with arms uplifted she busied herself with the arrangement of the candles on the tree, but she answered steadily:

"It is of no use, father. I have told Franz that without Uncle's full consent and blessing there can be nothing further between us; and I think he understands now. I hastened home to-day lest he should overtake me. Uncle is devoting his life to him. All his interests are centered in Franz's future. Although he may have given way before his determination to take part in the oratorio, we know well from the occurrence of this morning his feeling toward us. Franz he loves as his own son. I shall never consent to come between them."

"I think you are right, daughter; yet it seems a hard question to decide. I have no doubt, from what he has told me, that Franz's future happiness lies with you, and I believe your own is involved. As your interests are mine, the matter resolves itself into a question of deciding for the happiness of three persons against that of one, who has but shown himself unreasonable—I will not say dishonorable—in his dealings with us, both as to the present and the past." There was a tinge of bitterness in the voice which presently took to itself softer tones as he continued: "Otto wronged me, Cecile; wronged me and my children, but, as I believe now, it was for his own boy's sake who lived not to gain the benefit of it. Since practicing the Oratorio it has all come to me—suddenly I have seemed to see it all. In his love for his child the temptation came to him. Later followed the loss which embittered his life, and I, with my flock of motherless little ones, can I not feel for him? Ah, it is true that music reveals to us many things, and if I could know that through its influence would come to him such true contrition, such longing for peace, for reconciliation even as has filled at the beginning of this festival service my own heart, I would indeed feel that not in vain had been our tireless efforts to prepare that perfection in rendering requisite in the work we have undertaken. Through its every phrase ring hope, love, joy and—peace."

Very soberly Cecile Ulrich, on the morrow, ascended the winding stairs leading to the gallery where the singers were

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gathering in the half light of the early dawn, preparatory to the rendering of the part of the Oratorio appointed for the second day of the Christmas festival. Her father was already at his desk. Below Otto, in his pew with its velvet upholsterings, sat sternly, haughtily, motionless. With the first entrance of the sun's rays stole forth from the instruments that matchless opening symphony in majestic larghetto, rising, wave upon wave of sound, in mighty adoration, floating, receding upon the purple haze, gliding into distance, dying at last into silence.

Upon the hush broke the tenor Recitative:

"And there were shepherds in the same country, abiding in the field, keeping watch over their flocks by night. . . "

Anon rises the exquisite choral:

"Break forth, O beauteous heavenly light,
And usher in the morning!"

Gladness filled the hearts of the listening throng, gathered in the great church; but it was not until the mighty chorus rang out toward the close of the service, following the tenor Recitative:

"And suddenly there was with the Angel a multitude of the heavenly host, praising God and saying—"

"Glory to God in the Highest, and on the earth peace unto men in whom He is well pleased." Not until, filling the church with wondrous harmony, the wealth of sound burst forth, expressing itself in these words, was it that Otto Ulrich's gaze wavered in its cold contemplation of the musicians, wandered over the attentive throng, across the aisles, centering itself upon a window in the eastern transcept, where, glorious in the early effulgence, a tiny crown glittered above little hands upreached to receive it (and the gilded lettering beneath in the purple transparence Otto knew well).

"Peace on the earth!" rang the chorus. Did it seem to him that a childish voice, so wrought into his past and a part of it, chimed faintly fairy-like, within that harmony?

* * *

"Surely you must see that it is for the best. He has changed

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much of late. I feel that he will grant us his consent and blessing when once we are irrevocably united."

"Come to me with that consent and blessing, Franz. Otherwise—"

It was the last and sixth morning of the festival. Cecile had remained in the gallery after the closing choral gathering together the vocal parts which her father had given into her charge, and now that the rendering of the great Oratorio was consummated and the last of the groups dispersed below, these two stood together in the early glow which filled the church. In the eastern transcept the gorgeous window, where childish hands stretched upward toward a golden crown, seemed as if in relievo in the purple light. Looking half unconsciously out toward it, as the silence deepened, the two turned as footsteps and voices were heard approaching from the stairway. Turned to gaze in utter amazement, then to look in earnest inquiry toward one another, for within the doorway leading from the orchestra stairs they beheld Anton and Otto Ulrich conversing, the hand of the elder brother lifted from Anton's shoulder to clasp warmly that hand which, six days before, had been arrogantly spurned. "I can only tell you," Otto was saying, "that throughout the rendering of the Oratorio, I have seemed to hear always chiming within its harmonies a little voice echoing its spirit message. Long I steeled my heart against it vainly." He turned to gaze for a moment across toward the memorial window in its sunlit splendor, his face seeming to have caught something of its light, to the two still waiting wonderingly apart, yet with an ever greater apprehension of all that this change presaged to their lives.

Releasing his brother's hand while the gladness of the latter's countenance was reflected in his own, Otto approached Cecile, himself taking her hand and placing it in that of his adopted son, since her early girlhood her lover. He spoke simply, yet low and earnestly: "My children, receive the blessing of one to whose heart and life the Christmas Oratorio has brought its abiding message of love and peace—'peace on earth'!"

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THE CONSERVATORY IDEAL.

BY EDWARD DICKINSON.

The youthful lover of music who desires to make a serious study of the art is often called upon to decide the question: Shall I have lessons from a private teacher or shall I go to a conservatory of music? The choice of the latter usually involves absence from home and a larger expense, and it must be made clear if the advantages outweigh the difficulties involved. The answer which an experienced musician might properly make to this dilemma would be that a high-grade conservatory offers all the opportunities which a private teacher can give plus a good many more; that there is practically the same difference between a fully equipped musical school and a private teacher that there is between a college or an academy and a private tutor. If a literary or scientific education were in question there would be little if any discussion in the case. A college, with its faculty of specialists, its libraries, its laboratories and lecture systems and all the rest, with the interaction of stimulating influences which comes from the association of bodies of students with each other, of course leaves out of sight any benefits which the most learned or skillful private instructor can confer. And why is the balance not the same as between a first-class music school and an isolated teacher? The latter, however admirable his instruction may be, works in one line, and there are many pupils who ask, and perhaps feel that they need, nothing more. But when it comes to the matter of musical education in its length and breadth, then the music school performs a function analogous to that of the college—it has its specialized and mutually strengthening faculty, its classes, its orchestras, choruses and concert courses, its libraries and reading rooms, the stimulating atmosphere which is produced by the activity of many minds working by diverse means to a common end. No single teacher can ever supply all that is needed for a broad musical education. A student who wishes to pursue several branches of the art (as he must if he wishes

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to become in any true sense a musician) can obtain first-rate instruction in these by the aid of private teachers only at large expense, and not at all unless he lives in a large city. It is to meet the need of varied and thorough musical culture on the part of students of moderate means that conservatories are established. They stand to musical training as colleges do to literary and philosophic education and technical schools to applied science. They gather teachers of solid attainments who are actuated by a common motive of loyalty to the school's ideal, and offer to their students those opportunities which only capital and organized effort can provide.

The advantages that result from the association of a number of teachers, each devoted to a special branch, do not comprise the whole of the story. Hardly less salutary is the grouping of the students in classes and their active share in the larger life of the institution. In these particulars the method of the school is sharply distinguished from that of the private studio. As one of the prominent musicians of this country puts it: "We have in the conservatory class the practical application of public school methods to the study of music, and the results are just as noteworthy as in any other study. Again, the atmosphere of the school is of the utmost benefit, and a necessity to one who would be a broad and well-rounded musician. In a properly equipped conservatory only is there continuous and harmonious musical development. No private instruction can accomplish the same results."

It does not follow from this argument that the conservatory is necessary only to those who intend to make music a profession. The superior benefits of an organized institution apply equally well to those who wish to make of music only a factor in their comprehensive scheme of life work. Even if one does not go far in musical study it is better that he should touch the art upon as many sides as possible, make the utmost of the time he is willing to spend, put himself under the influences that will most enlarge his musical sense, and concentrate and multiply the agencies by which musical knowledge and proficiency are quickened. Music is worth little as a feature in a liberal education unless it strikes deep while the time given to it lasts.

There are many organizations that call themselves conser-

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vatories, but we must discriminate among them, just as we discriminate between an endowed college and a private school of secondary grade. A conservatory that is properly entitled to the name exists not as a money-making contrivance, but purely for the purpose of offering the amplest possible musical education at the lowest possible cost, and preparing its graduates for successful professional life. The courses given to its more transient students are rigidly molded according to the standards set by the courses that lead toward graduation. Through its trained faculty, its concert system, lectureships, etc., such an institution becomes a radiant center of musical light and inspiration. It works for the cause of art by all the agencies within the reach of an institution so constituted and empowered. It is apparent that the future of musical scholarship and taste in this country is largely in the hands of such establishments as we have described. They maintain the dignity of the art; they justify its importance in the eyes of the public by means of their example and the results of their work. They stand as witnesses against all tendencies toward superficiality and the perversion of art as a means of pecuniary gain. They proclaim the intellectual side of music, and the pupils that go from them help to diffuse those finer gains that are won from contact with the pure spirit of art. They are winning the respect of educators of all departments, and have a fixed place in the large plan of the higher popular education.

Among the prominent institutions of this character now existing in this country scarcely any is more successful or esteemed than the Oberlin Conservatory of Music. Its eminent position is not wholly due to its relations with Oberlin College, for it is very largely self-created and self-maintained; nevertheless it is an important fact that a school of music that is connected with a large and flourishing college has certain advantages over another that stands isolated. It has a share in the intellectual life of the college with all that this implies. Such a connection enforces, by inevitable comparison, an ambition for thoroughness and high scholarship and gives a firmer tone to the work as a whole. The emphasis laid in a modern college upon solid scientific training gives a moral support to the teachers of music in their insistence upon

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similar methods and ideals of study. At the same time the multiplicity of interests, and the atmosphere of studiousness, energy and seriousness, in which the musical student finds himself, helps to draw him out of any inclination toward narrow specializing, or the one-sided excitement of the emotional nature to which an exclusive absorption in this fascinating art is so prone to lead. The college courses may also be open to the student of music, and thus musical studies may be followed without the sacrifice of other interests.

The Oberlin Conservatory possesses every advantage that can come from such a connection. It was founded with the same motives that gave life to Oberlin College. It is one with the college in spirit; it has proclaimed in its ministry and proved by its works that the love of beauty embodied in the creations of art must be considered in every educational scheme, and that when trained and directed it acts for power upon the individual and upon society. The success of the Oberlin Conservatory has been wholly due to its tenacious hold upon the highest standards, to its accurate measure of the needs of the time, and to the administrative ability which has kept it squarely in line with the advance of art education. It has given little thought to its fame—it has left that with its students and graduates. They have taken good care of its reputation, and the hundreds of students who throng its class rooms, and its growing activity and influence, prove that it has found material as well as moral profit in always keeping faith with its traditions.

The Oberlin Conservatory naturally lays prime stress upon its graduating courses, for they indicate the institution's notion of what constitutes a musical education, and consequently they give the school its characteristic impress. A graduate's diploma signifies not only brilliant ability as an executant, but also a firm grasp of the complex scientific principles of musical art. The effect upon the pupils of this emphasis upon the theoretic as well as the practical side of musical culture is seen in the remarkably large proportion of students of instrumental and vocal music who also study musical theory. These departments are under the charge of teachers who make them specialties. The teachers of singing and playing also are themselves proficient and have had the best op-

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portunities of study in America and Europe. Virtuoso brilliancy, while not the sole end of aim, is held up as an object of striving before every student, and the results in the performances of Oberlin pupils demonstrate the skill with which the most advanced methods of teaching are emphasized.

The courses in the history and esthetics of music are more comprehensive and thorough than those of any other similar institution in the country. In most music schools such courses are merely incidental, the by-study of some teacher whose main work is in some other department. But at Oberlin the music history course is similar to the university course in extent and in the methods employed, and the result is that it is eagerly sought by the students and has attracted wide attention outside the institution.

The class-room work is greatly aided by the libraries of the college and the conservatory. The musical section of the college library is rapidly growing and has already become one of the best college collections in the country. The musical compositions in the conservatory library, now numbering over 14,000, have been selected for the use of the students in their daily practice. The use of both these libraries is free to all conservatory students.

One of the most conspicuous features of Oberlin musical life is the concert system, and in this lies an advantage over private study in any but the largest cities which cannot be overestimated. A series of performances is given each year by artists of the highest rank. Not only the ablest players and singers in this country, but also distinguished visitors from Europe, are constantly heard upon the conservatory platform. Seidl's orchestra, Thomas' orchestra, the Kneisel string quartet, Guilmant, Ysaye, Carreno, Nordica and Materna are a few of the great names that are familiar to Oberlin audiences. Hardly less important as educational influences are the constant performances of the home organizations and of teachers and students. The Oberlin Musical Union has won wide renown from its semi-annual concerts, in which works of the largest scale—in December always Handel's "Messiah"—are brilliantly rendered with the aid of distinguished solo singers. The conservatory orchestra has so developed in recent years that its concerts have become an in-

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teresting feature of the year's program. The head of the organ department gives a long series of historical recitals every year. Rehearsals, which all members of the school are expected to attend, are given once a week throughout the year by the more advanced students, often with the assistance of teachers. The graduating recitals by the members of the senior class, and the final graduating concert, bring the musical season to a close.

Not less efficient in the promotion of musical taste is the singing of the church choirs, which are almost entirely composed of students. Works of the best composers of church music are given in several of the Oberlin churches every Sunday with great impressiveness. The importance of the highest ideals in church music is emphasized at Oberlin in every possible way, and the influence of the conservatory in this inspiring cause has always been far-reaching.

The musical life, however vigorous and extended it may be, can never be entirely unaffected by the social activities amid which it moves, and so in choosing a place for study the opportunities for special training are not all that is to be considered. And it is the eminently healthful life of the whole Oberlin that decides many to cast their lot with it. It is not a cloistered life, but it is one that is well insulated from the influences which in many places distract the attention, dissipate the time, and partly counteract the influences of classroom and study-chamber. The intellectual, moral and religious safeguards which Oberlin throws around its student family are known everywhere. It is its determined aim above all other aims to nurture the highest manhood and womanhood, to broaden the soul while it sharpens the faculties. In this inspired purpose the conservatory shares, and it is felt to be its highest honor that it constantly sends forth not only trained musicians and well-prepared teachers, but also those who believe that the ways of true art lead to fulness of life.

The writer has been thus free in describing what are regarded as superior educational features of the Oberlin musical course (with which he is personally connected) because similar ideals and similar opportunities are offered in all our

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larger institutions, which, as a rule, not only share the true educational ideal of the conservatory, but also carry out in their own practice the principles they profess.

BY GILBERT RAYNOLDS COMBS.

In looking over some back numbers of MUSIC I find assertions in the Editorial Bric-a-Brac of the August number that seem rather sweeping in their scope and which I cannot but feel are somewhat of an injustice to American conservatories.

I claim that the present appreciation of classical music in America is largely due to the American conservatories, which have forced good music on their pupils and excluded such music as many private teachers are obliged to use in order to retain their pupils.

Perhaps my ideas differ from those of others as to what a conservatory training should consist of, but after twenty-one years of practical experience, both as a private teacher and in a conservatory, my artistic ideals would never permit me to give up my conservatory work.

An opinion that I find very generally entertained is that conservatory training must consist of class instruction exclusively. I see no reason for this, for although in my school we give class lessons in the lower grades of piano playing to those who desire them, we always recommend private tuition, and give only this in the higher grades.

If conscientious artist teachers of international reputation are employed and give private lessons of half-hour or hour duration, in addition to class instruction in the Elements of Music, Solfeggio and Dictation, Theory and Composition, Analysis, Musical History, Sight Reading and Playing, Ensemble and Orchestral Work, I fail to see why "the well trained development of the higher qualities of musicianship" should "only happen by accident," and not be the rule.

When you add to these advantages the weekly recitals by teachers and pupils, the lectures, the musical societies and fraternities that go to make up conservatory life, I see no reason why a conservatory course "almost never rises to the completely first-class."

It was the impossibility, as a private teacher, to give my

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pupils these advantages, which I considered indispensable, that led me to found the conservatory. As to the presence of really first-rate artists in conservatory faculties, I may mention that it was I who, first recognizing his genius, secured and advertised Godowsky, and I still number him as one of my dearest personal friends. Such men as Dr. Hugh A. Clarke, undoubtedly one of the greatest living theorists, and Henry Schradieck, the peer of all violin teachers, are still members of my faculty, so I cannot agree with your sweeping statement that "there is very rarely a first-class artist in the entire faculty."

While there may not be the same conditions of entrance as in the Paris Conservatoire, the requirements for graduation are, or should be, quite as high.

Broad Street Conservatory of Music, Philadelphia.

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IN THE REALM OF RIGO.

BY JOHN L. MATHEWS.

At the front door of the Grand Opera Mr. Maurice Grau —or Mr. Walter Damrosch—is supreme. But at the curtain his kingdom ends and that of another begins—that of Rigo, the stage manager. Mr. Rigo, a short, rotund gentleman of many years' experience in stage business and a wide acquaintance with stars and chorus people, rules with a strong hand over all who work between the asbestos drop and the stage door. When the special train of coaches, parlor cars and baggage cars brings to Chicago, or Boston, or Cincinnati, its load of singers, stars and scenery it finds Rigo there already, making arrangements for the bestowal of the property of the company. And from the time each one of the travelers on the special enters the rear door, be he the newest chorus man or the thousand dollar a night celebrity, he comes under the sway of this same little man. It is true of any show that the stage manager is a power. But with most shows there is ever present the possibility of securing another man to replace the present incumbent, should he become too autocratic. One hears with most of them such a dialogue as thus:

Owner or Star—"Mr. T., that picture will not do."

Mr. T., stage manager—"That is my picture, and it has got to do."

(A picture, we may explain, is the tableau, or arrangement of persons on the stage, before the background.)

Owner, in wrath—"Mr. T., that picture will not do. And if you cannot better it we can find another man who can."

Whereupon Mr. T., if he is wise, betters the picture—or at least changes it to suit the notions of the proprietor. But with Rigo all this is different. The notion of a grand opera season without him has, it is believed, never occurred to any. Its possibility is to be doubted. All this by way of preamble. We were about to speak of the arrival of Mr. Rigo in the city in advance of the show. The city is—well, let us say Boston.

The stage entrance of the Boston Theater is on Mason

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street, a sort of alleyway, parallel with and between Tremont and Washington streets. Parallel, that is, as near as it can be to two Boston streets. When Mr. Rigo arrives at this entrance he finds about it a howling mob of young men and boys, short and tall, fat and slender. A burly policeman guards the door and at times drives the crowd to the opposite side of the street, while a short, gray-haired man issues periodically from the doorway and vents a torrent of wrathful expletives on the unruly gathering. The old man is "Conny" Murphy, the veteran stage doorkeeper. The mob is made up mostly of college men from Harvard, Tufts and "Tech," all of whom are anxious to assist the opera company as "supes." To "supe"—that is, to be a supernumerary—is to disguise one's self in a pair of ill-fitting tights out of the company wardrobe, add to this a bespangled jacket or a peasant's blouse, or a tin breast plate, a wig and a bit of make-up, and then to pose, when so directed, as a part of the background before which Mme. Melba may more shine by contrast, or to march in endless repetition across the stage from L. U. E. to R. U. E. to give color to the soldiers' chorus, or to lend an authenticity to the song of the departing Wagner in "Faust." It will be seen that this is no unimportant part of the opera. And the selection of men for this task is Mr. Rigo's first duty. Numbers he does not lack, whether he want a dozen or a hundred men. There are always plenty of them who are anxious to see the reverse side of the curtain, and to hear at close quarters the famous singers of the cast. This simplifies the matter of getting them. Mr. Rigo simplifies it still further. For he selects only those men who have come equipped with a half dollar (in case of great competition this is increased to a dollar) as an indication of riches and good standing. He forms the applicants in a line, passes down the row, and receives from each his contribution, giving in exchange a bit of pasteboard with a distinctive mark on it. When the pasteboards are all exhausted he sighs regretfully and dismisses the throng. Then he goes to a place he knows of, around the corner, and has one of the half dollars changed. He gets thirty-five cents back. It is true that Mr. Damrosch —or Mr. Grau—has authorized Mr. Rigo to hire each of these men at twenty-five cents a night. But fortunately it

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is not necessary for him to waste his employer's money in that way. So he saves it—and adds it to the fifty cents aforementioned. At least so it is said. But that is apart from the subject.

Supper time is hardly over that night before there is a gathering of the clans again about the door of the theater. "Conny" is in the worst possible humor, for he has a deep hatred of all supes, and a grudge especially against college men. At last, however, about seven o'clock, Mr. Rigo appears and the door is opened wide enough to admit one man at a time. The rotund manager stands just inside and admits all who have the tickets issued in the morning. There are sure to be scores of imitations raked up from previous years, but his eye is keen, and seldom does one get by him. The fortunate ones rush pell mell across the bare stage to a little door under the o. p. fly-gallery stairs, and through that down to the dingy dressing room provided for them. Meanwhile Mr. Rigo goes forth into the throng which still remains without and sells tickets for the next performance to the disappointed ones. And after they have dispersed and the alleyway is quiet and the chorus and singers are coming in, there appears from time to time a belated purchaser of a ticket who tries to get by "Conny." Then there is some such scene as this:

Conny—"Howld on there. Where are ye going?"

"To supe."

"Yez can't come in. They've got all they want. Begone, now."

"But I've got a ticket. Mr. Rigo sold it to me. He said I should come to-night."

"Well, ye lost ye're chance. Yez should hev been here earlier. Be aff wid ye, now."

"But I tell you I have a ticket to come in. Where's Mr. Rigo. I want to see him. He'll say it's all right."

"Oi don't know nothin' about Rigo. He's busy. And I won't send fer him, and ye can't come in. Begone, now, or I'll hev ye thrown out."

Conny advances threateningly. The supe retreats, with or without the aid of the policeman who guards the outside of the door. If he is persistent he waits around until he catches

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Rigo on his way to the place around the corner, and then lays siege to him till he either gets in that night or gets his ticket exchanged for the next night. In such an encounter as this Mr. Rigo displays his diplomacy. And even his bitterest foes (of whom he has many) admit that he is a diplomat. "My dear fellow," he says in the most affectionate and oily, though somewhat protesting tones, "you came too late. I must have my men here on time. I did my best to wait for you; I did, indeed. I held the line back. But what could I do? You were not there, and the costumer was clamoring for the men to be admitted. I have so many men to get. There were hundreds trying to get in. So at last I had to take a man in your place."

"That's all right. But you hadn't any business to sell me a ticket if you were not going to let me on. You've got to put me on to-morrow night to make up for it."

"My dear boy, to-morrow night is all sold. But there is Wednesday night. We need just such good men as you that night—men we can depend on, men who have had experience."

"All right, then, give me a ticket for Wednesday."

"I am afraid I haven't them here now. But it will be all right. You come Wednesday night, and I'll remember you."

And so the matter ends. And if the man has nerve and good luck he gets in on Wednesday. But if he lacks them he gets bluffed off again, and so is out his half dollar.

While all this has been going on outside, the men who went into the dressing room have come under the care of Jimmy Taylor, the popular costumer of the house—assistant stage manager he is—who limps around among them with a word for the ones he remembers, and an eye to the possibilities of them all. They hastily strip off coat and vest and hat—following the example of the old-timers—and forming in line before a half-door pass these in to Jimmy, who gives them in exchange a bundle containing the costume for the night, and the number of the box in which are their clothes. As quickly as possible they strip off their remaining clothes, undo the bundle of tights, slippers, blouse and whatever else they are to wear that night, solve the mystery of its combination, and attire themselves in it. There is much exchanging of tights

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and slippers to get suits that somewhere nearly fit the different men, and at last they are all attired. Then Mr. Schultz—or rather his successor, for Mr. Schultz, long the costumer for the company, now rests in peace—takes the men in hand and pins on ruffles, mends tears, distributes breastplates (better known as "tin stoves") and completes the adornment of the men. And, lo! in these few moments the gathering of good-looking, well-dressed, sensible college men has been transformed into a motley crowd of gentlemen of old Italy, priests, monks, warriors, peasants and all that go to make up the population of the realm of opera lore. And so disguised they return to the stage and lounge about in everybody's way, watching the erection of the set for the first act, and the distribution of properties about the stage. Pretty soon Mr. Rigo appears on the stage, and if the men are to be on in the first act he tells them what they are to do, and whom they are to follow, and then perhaps there is a going through of the movements they are to make during the act—though he seldom takes that much trouble with them. By this time the chorus men and women have dressed and are about the stage and behind the drop, and outside the wings, and the best places in the first entrance o. p. (which is the space on the audience's right, between the proscenium and the first wing) is filled with supes anxious to see the whole performance. The old supes have a word for many of the chorus people—who have all been with the company for a generation—and then one or two of the principals appear, and the overture is heard out in front of the curtain. Soon there is a sharp "Hist!" from the stage manager, a call to clear the stage, an "All right, Mr. Smith," and the great green curtain rumbles up to the proscenium arch and the muffled playing of the orchestra becomes full and clear. And so the play begins.

As has been said, the chief function of the supes is to be scenery or to march in procession or lounge about the rear—"up-stage"—to fill in the great depth and give the impression of an immense company; to these duties they are herded with much profanity and little regard for order. The all-present Rigo gives a sharp command, the chorus men all grab the nearest supes and shove them along with "You belong on the other side," and in a minute they are all gath

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ered about the L. U. E.—the entrance farthest from the audience on their right hand. There a spear or a sword or a banner is thrust into the hand of each man, and the procession is hurried across the stage to the strains of the soldier's chorus —marching first in columns of twos, reformed behind the drop into threes without halting, on the next trip becoming a column of fours, and so passing ever in different form before the eyes of an admiring and wondering audience. Sometimes more important duties devolve upon these raw men, such as holding horses in a hunting scene, or bearing the dying Siegfried from the stage, tasks which elevate the doer to the highest rank below the chorus.

The tribulations of the supe are many. Always—or generally—in ignorance of the work he is to do, he is always in some one's way. Often he is a new man and gets out on the stage when the curtain is up, to his no small embarrassment and the wrath of Rigo. At least once in the evening he steps on Melba's train, and twice he manages to get between the landscape drop and the calcium, thus providing a fine shadow play for the edification of the front of the house. But for all this he has the opportunity of hearing—and of seeing close at hand—the celebrities of the musical world. He haunts the little den close to the iron door on prompt side wherein the stars often rest between their turns or wait their cues. He has the privilege of hearing the leading prima donna and the director of the enterprise (mighty dignitaries of another world) greet each other with the "Hello, Walter," "Hello, Nellie," that people of a lesser world have to use. He gets in the way of Kraus, and is greeted with the inevitable "Go to h—," spoken in the choicest German. He jollies the stage hands, talks music and places with the chorus, and makes dates with the "extra ladies," which is the polite term for girl supes. He picks out his friends in the audience, and wonders if they see him. And he wanders about the great stage and wonders why there are no seats. And by the time the last act is over and he is free he is tired thoroughly, and probably aches from head to foot. But he has had a good time, and so he gets his clothes from Jimmy, does up his costume, trades it for his coat and hat, and starts for home. And as he comes out of the stage entrance he secretly hopes that the loungers

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thereabout will think he is a regular member of the cast. Then he goes to the Touraine for a rabbit and ale, and talks familiarly about the great people of the mimic world, and wonders if every one can hear him. He certainly has had his fifty cents worth.

There are many curious things that take place in this realm of Rigo. Not the least laughable was the experience of a new supe in one of the operas presented at the Auditorium some years ago. The supes attired as devils had been dancing about on the stage during the finale, and when the curtain fell were hurried off to make ready for a curtain call for the singer. One novice, however, did not heed the order, and was in the middle of the stage when the curtain suddenly rose for the soprano to bow her acknowledgments. The supe, frightened half to death, and at his wits' end, immediately began to dance about first on one foot and then on the other, while the audience was fairly convulsed with laughter. The remarks of the soprano after the fall of the curtain baffle the skill of the typist. In the Boston theater there is often worked a dodge that has as yet apparently escaped the notice of the rotund Rigo. In the region beneath the stage, among the machinery, are several passages connecting with the door out of which the orchestra issues to the pit. One of these passages is entered from the supe dressing room. When the supes come in the front of the house is dark. So several of the supes will slip out through this passage into the house and through that down into the lithograph room, which is under the foyer. And there they stay until the house is lit up and the people have begun to gather, when they slip up and join the throng of standees, and so see the show from the front of the house for their fifty cents.

Another dodge, which does not often work, is to gain the friendship of some chorus man and be smuggled in by him into his dressing room in the fly galleries, and then to see all that passes from there. But woe to the man that Rigo catches in this act. Harvard men still remember, too, the story of a freshman of a few years ago—a substitute on the eleven—who was given a pair of blue tights and a blue blouse. When he came upon the stage the watchful eye of Schultz discovered a rip in the tights, and the supe was sent below for another

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pair. All that Jimmy could find for him was a pair of fiery red ones many sizes too small, but which by dint of much stretching were made to encase the limbs of the two hundred pound footballist. And in them he made his way to the stage and waddled out—for he was very pigeon-toed—without any exception the most ludicrous object the stage had ever known.

Rigo has not yet been to Boston this season—or had not at our last information. Our sympathy and heartfelt compassion go with him when he reaches there. For at his last engagement in that classic city he sold a multitude of tickets for the final performance of the season, and then moved on to the next town and left the supes to find out for themselves that there were none of them needed on that eventful night. "Conny," after a stormy time, admitted many of the ticket holders and let them encumber the stage and see the show. But even this did not pacify the remainder—nor entirely the admitted ones—and their stored-up wrath with that of Conny awaits the coming of the smooth-tongued manager.

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BEETHOVEN SONATA PASTORALE.

(op. 28.)

BY FREDERIC HORACE CLARKE.

No one can prescribe for another the exact meaning of the incidents and emotions of his own, or of the other person's life! To one person everything has a meaning, to another nothing seems definite in office. To some men the emotional experiences are living poetry, to most men indeed are they prose at best. To one person they are godlike, to another they are expunged as "of the earth, earthy."

To great men the heart is the centre of all life, the abiding and permanent, while the intellectual faculties, the science and mental discipline of earth life, are the present means of serving function whereby the heart is discovered and its individuality recognized. It is the office of Music to facilitate this recognition and evolution of normal being.

Music is both art and science. Its theoretic forms, dimensions and organizations challenge the mind and reason to ever greater efforts. This science, sooner than many others, baffles the powers of the human intellect. As an art, its practical manifestation arouses and enspheres all parts of human being to harmonious action whereby the soul is expressed and its growth fed. This art, more than all others, brings the inner and outer life into moral correspondence; perceiving and defining the inner, informing and refining the outer through the sequences discerned in the former and created in it by the universal principles of life and soul.

All forms of life are forms of motion and music is the same. The forms of music are living symbols of the forms of motion which constitute various moods or states of life. In science and abstract thought, in language and the fixed or printed symbols of intellectual life, men seek to know, as near as may be, these forms, and agree upon arbitrary signs with which to name them or their nature without, or almost inconsiderably so, representing the organical motion inseparable from life, from all natural forms. And how largely does mere

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mental habit make the man! Thus it happens that to many persons the harmony of motion manifesting life is imperceptible! Do not abstract concepts make up the moral life of most persons? In this partial, unpractical realm they exist and the real basis of life, an intimate acquaintance with the organic harmony of life, which can be developed only by means of living art, of music, the consequent harmonization of the whole being, emotions and body, as well as mind, is the true end of human possibility unsought by them.

There are many persons who decry the characterization of pieces of music. How ridiculous, say they, to speak of the Moonlight Sonata, or the Pastoral Symphony. It must be remembered, when defining the position of unmusical persons in relation to the uses of music, that "so-called" musicians cannot disassociate the barrenness of the labor they necessarily underwent in order to become habituated with the mere forms of music, from the music itself. Music means little or no more to them than a mathematical problem; it has been with them only an intellectual business, just as philosophy, science or theology has been with many another would-be priest of truth. Music has not been or become to every one what it indeed should be and will become to everyone—a golden key to the eternal life upon which our souls are already launched—a key to the law of existence, mortal and immortal, which will remain a sealed book of mysteries to him who turns not this key soulfully and devoutly. It is not sentimental, as some would like to prove, but it is the rationalization of genuine sentiments and the main-spring of life, to objectify our emotions in the living symbols which constitute music, to find in music the re-presentation of soul-state, and then, by seeing the attitude of these symbols to each other, know the inter-relations of soul-states, the compound nature of soul-states, estimate their domination by heart or mind elements, by central or circumferential forces, and appreciate their harmonicalness and their moral value as means of the souls unfolding.

Most persons, as they pass through the country in the balmy May morning, or in the ripe September eventide, simply say, it is beautiful or it is pleasant, in a tone which curtails the meaning of their appreciation to the lowest imaginable figure. If, by sheer necessity of the situation of earthly being, they

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were not forced to be apparently human, they would not think that these things which are so rich in meaning to the finer soul were worthy of receiving qualifying names. But as the man becomes more scientific in his feeling such experiences mean more and their content becomes valuable to him. Yet even then very few persons seek to rationalize or define the content of sentiments to themselves or to others, to weigh or to comprehend their value! Thus is life wasted of its highest worth! By such unpracticalness and neglect of these things so essential to the soul, no true standard of harmonious life is perceived and developed. This lack of fine feeling may be called, indeed, extravagance in life, for the sacred moments are passed by unheeded, without holding them in the soul's embrace, where they open up to the mind the eternal varieties and render to the present life a meaning permanent and complete, embodied in the spiritual consciousness and known to the mind as something enduring through all the vicissitude of change.

To the artist, more especially to the musician, is the mission given to appreciate, detail and portray these soul-foods, harmonies of motion, which the soul alone can fully assimilate and whereby the spirit is fed, is awakened, is ensouled and grows.

I.

In the first part of Beethoven's Pastoral Sonata there is a mood or succession of moods portrayed, clearly concordant with the feelings of gratefulness for Nature and the unspeakable confidence, peace and joy with which this soul-motion floods the consciousness, when experienced in associations with the fresh beauty of springtide or the full maturity of the yearly fruits, the harvest and the autumn.

Whenever I think of this first movement I always remember the Rosenthal in Leipzig one balmy spring night as the full moon was rising while slight mists were clearing away after a warm rain. I was walking alone, after the tireless exertions of a long day spent at my pianoforte. It was years ago, I was only a boy, but the mood I have described, coupled with the opening allegro of this Sonata, lifted me to a plane of inner vision and experience never to be forgotten.

What a free, exalted, spirit breathes throughout the first ten-bar theme! How it clings to the higher light, the soul

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is rapt and carried, and begs to be left not again a prey to the commonplace moods of earthly life.

When the melody in chords enters, the attraction of the individual soul to the Divine Forces, to the Universal Soul of Nature, is marvelous and strong. The consciousness seems almost lost in silence and the insensible life of the spirit. Then how the soul which has been drawn and has so gladly followed thus far, now left, as it seems, to renew the sense-throbbing of this earth-life, flutters, trembles, falters, loth to take up again with the outer sense-life, with the excitement and friction and stress of human enthusiasm, as if it had but just now seen in a lofty vision some other, different, higher mode of life.

But this indecision soon passes; the soul forgets it, and sways itself in a sense of calm, pure joy and broad enthusiasm, which expands rapidly and all too soon grows into a full outburst of enthusiastic, one might say ecstatic, thanksgiving for life even upon its present sense-plane.

In the close all is pulsating and vibrant with complete contentment as the soul covers itself in the arms of Mother Nature and there rests rejoicing.

The Fantasie-part develops the first theme, not combining it with the other thoughts already given. It reaches a climax of soul-motion wherein—on the long organ-point—the mind seems to find the

> "Beatific vision, whole
> Which lights and unifies the soul."

And in which mere thought blends with rapture.

II.

The second part, or Andante, seems to me more personal in character than either of the other sonata parts. The sadness portrayed is almost too deep to allow its cause to be general and harmonious as that underlying the gladness of the other three parts of the Sonata.

It may mean the Sabbath of the Soul, when the stress of action is replaced by the outward rest, and the soul wells up within, communing with itself. It is true that in the modern world where Individuality in its evolution is in such a trou-

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bled seeking state of transition, where personal rights are sieging and besieged, and personal wrongs are nursed and magnified, and when so largely a person's own greatness and comfort is his dominant aim, there can be little of delight, simple joy or ecstasy in the soul's Sabbath. It must be shadowy and dark. If peace and rest is there at all it must be far below the surface, and but feebly and with ill-success struggle to come up and out. If anon a sunbeam glint through the clouds (bars 5 and 6) it is perforce of fitful, theoretic optimism.

What a deep well of discontent pours out its grievances in the second theme (bars 8-16), especially in the last two bars thereof. It would not be a work of Beethoven if this depth of woe in the individual life did not somewhere creep out, for in this he must unbosom himself! But is it himself only? Is it not true also of the individual of his time and more so of our time?

Only in the acceptance of this can I see a connection among all of the Sonata parts. For if this be done, in the major strain now introduced a connecting link is found. This bright glint of sunlight seems to suggest the Sabbath of a soul in the most remote, pre-historic times. In times when the Greek legends and the Mosaic sight tells us man lived in direct intimacy with Nature, when there were no cities and no sin (because no consciousness of wrong to sin), personality and individualism such as we are now weighted under was undesired and unknown.

There is a gentle movement of soul; it is a peaceful exhilaration or gladness. But the soul is not here alone sorrowing and desolate; it is attended by its mate. With an instructive feeling of reverence and awe it strikes the cymbals with quiet simplicity, while in alternate moments its mate as devoutly shakes or tinkles a string of bells, and then they combine with cymbals and bells in the expression of their peaceful, satisfied, Sabbath re-creation, or moments when the soul is allowed to sway the being and, renovating it, pour into it new life, and re-create the life-giving poise among its forces.

But it is only for a moment that this beautiful picture is shown us, we are not allowed, at least not now, to dwell upon the delightful scene. The long-drawn face of Individual rights and wrongs is again shown, the features are painted out

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in pathetic detail, until sobbing and as if with broken heart the close in D minor is reached. The glad country air, the simplicity and at-one-ness which the former mood represents as from the natural phases of life, has little influence upon this latter view of life. It is the Sabbath of a city soul, half puritanical, altogether unnatural, which may have allowed itself to go into the field of a Sunday afternoon, but if it is not reproaching itself for this, it is brooding over its favorite sorrow, which seems to consist in individual right worsted, or the difficulties of a complete freedom, and yet, bliss of complete Union with Soul-mate or friend.

III.

But the Scherzo throws forever to the winds so deep a pain, so harrowing a sense of personality.

Hear the pipers rout each other! Not little city urchins with dandelion tubes, but lusty old farmers, good for nothing now but to blow rude monotones on clarinets, fagotts or trombones! Then young men intervene and with their violins persistently draw all the youth and maidens into the dance by a somewhat seductive, if not boisterous, waltz-strain.

But now! Oh, softly! What a heavenly world of the heart speaks from this young lover's entreaty, as, with the beloved in his arms he whirls on, oblivious to the fact that the old pipers are dozing for a moment, and all others are resting, while only he and his charmed one waltz on in perfect bliss! But the pipers are soon aroused by some roguish boy, and, verily, in no gentle mood, they blow a final blast and depart to the banquet hall.

In the Trio the individuality of the youthful village lover is shown. His Sabbath and pastoral joy is now clouded. With his flute he betakes himself to one corner of the field and pours out his grief in a very simple melody, which he repeats six or eight times without elaboration or change. But each time new accompanying harmonies show new faces, different maidens or groups of peasants passing by perhaps, or it may be the general dance is going on while his growing sense of individual rights will not allow him to dance with another maid, while his "only one" has to fulfill an engagement or supposed duty and waltz with her father or brother or—some one else!

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So the youth, all alone, pipes or flutes out his sense of having been deeply wronged; always in the same time, the same old story, regardless of the continuously changing temper of surrounding scenes.

But now the banquet is over, the old "pipers" have returned to their trombones and fagotts, the general dance begins again, in the midst of which each lover finds his own maiden, and all ends abruptly in completely provincial satisfaction.

IV.

In the last movement there is no falling off of the interest or value of the music. It is a fitting climax to, and continuation of, what has gone before. The happy soul is now on spirit-wings; but these wings do not abolish the soul's throbbing overflow of earthly joy, they only enable the otherwise inexpressible enthusiasm to be triumphantly expressed. The soul flies on, ever sunning itself in the freedom which its new wings bring, over land and sea, buoyant and rhythmical, passing many a village dance and their momentarily disappointed but eventually triumphant lovers.

Or, if you would make it more individual and follow out the one peasant youth already met in the Scherzo and Trio, you may see him going home through the moonlit fields with the beloved, while the buzzing of insects low down in the grass, accompanying the liquid notes of nightingale and lark, come clearly from the distant dale through the still midnight air. The insects and birds, the moon and the mood, accompany his entreaties and her consents, and the boundless joy of union is pictured in a grand climax of tone-progression (bars 17-28).

Now the little lady begins her plans of preparation for the new home-nest, while the important young man entirely consents with all, and—for once—the apparently far more important old man, in a deep bass voice, also agrees with everything. In a general trilling of excitement the friends have assembled, the ceremony is performed, and the bagpipes and trombones and flutes, having been summoned, make boisterous, rude music for the dance. These scenes are often recounted. In the second part a new grief springs up, participated in by two; it is also monotonous, yet a little more ma-

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ture than the one expressed in the Trio, but it is absorbed again into happiness by a return of the pipers and dancers.

But this grief soon flees forever and the two souls live on as one, only once again slightly meditative, but soon to find that there is no real basis for surmising evil or loss, and to end by abandoning themselves wholly to nature and her laws, therein fulfilling Harmony and obeying Nature's Cause.

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NOTEWORTHY PERSONALITIES

EARL DRAKE.

Apropos to his highly successful recital in Kimball Hall, which was so generally well received by the press and public, Mr. Earl Drake conversed some time ago with a representative of MUSIC, saying many interesting things, among them the following:

He began by speaking of the Bruch Third Concerto, which he had just played, and gave some particulars concerning it. "The first movement," said Mr. Drake, "is rather long, being of the regulation overture form, the second theme coming in twice. The first subject is very dramatic and strong; the second very song-like. All through this first movement the dramatic and poetical elements alternate in the manner peculiar to Bruch's music. The second movement—Adagio in B flat—is written in more of a song style than one usually expects from a Bruch Adagio, this one being less dramatic and more simple. The air is suggestive of a folksong. The orchestra has much of the melody, the violinist playing an Obligato; this effect, if played well, is especially fine. I recall with pleasure Marteau's playing of similar movements from Bruch's music. I accompanied Joachim on the piano several times when he played this same Adagio so beautifully—but I am getting away from my subject. The whole Adagio movement has something dreamy about it which is charming. The third and last movement in D minor, 3-4 time, is written in martial style and is very brilliant and difficult. The themes are full of nobility, the orchestra carrying the melody of the second theme, the violin playing a rapid and light Obligato, after the manner of the finale of the First Concerto. The odd and fiery first subject is worked out in a variety of ways, orchestra and soloist answering each other until at the end it culminates in a perfect whirlwind of brilliancy."

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"What have you been doing in the study of Bach?" asked the interviewer.

"I have studied and I have written a Cadenza for the A min-

MR. EARL DRAKE.

or Concerto which I shall probably play some this season. I play sometimes the Chaconne, though for most audiences it is a big dose. I find, however, the Sixth Sonata (or really Suite)

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takes well with any audience, owing to its simplicity and the dance character of its movements. It is amusing to observe the incredulous look that comes to people's faces when you tell

MR. ARTHUR WELD.
Composer and Literateur.

them that the prelude of this Sonata was written by Bach, as they always take it for a 'perpetual motion' by Paganini, ow-

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ing to its continuous movement. For musical clubs I find no difficulty in using the more complicated works of Bach, but, of course, we do not have such concerts so often.

MR. EDOUARD DE RESZKE.
From a copyright photograph by Aime Dupont, New York.

"Yes, most teachers are apt to get a certain set of pieces and stick to them, and players do the same thing, which I

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think is partly due to the demand of the public for something that they are familiar with. Why this Third Concerto of Bruch has not been performed here, while the First and Second

MR POL PLANCON.
From a copyright photograph by Aime Dupont, New York.

Concertos are so familiar to students, is not easily answered. Then again, the "Symphonie Espagnole," by Lalo, one of the

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MME. EMMA EAMES-STORY.
From a copyright photograph by Aime Dupont, New York.

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most brilliant of all the works for violin, and equal in effect to the Mendelssohn Concerto in adaptability to the instrument, is very seldom heard.

MR. EDUARD NAPRAVNIK.

Bohemian composer, long resident at St. Petersburg.

"The Besekirsky arrangement, including Cadenza, of the Paganini First Concerto pleased well over thirty audiences that

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I played before last year, and is also quite a new number in this country.

"I have great respect for Mr. Marteau's opinion, but I can-

MR. BERNHARD LISTEMANN.

not agree with him on this point. I know that Joachim places an especially high value on the Caprices of Paganini, as did Liszt and Schumann, and it is certain that previous to Paga-

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nini's time no composer employed the song-like melody that he did. He probably imitated the Italian operas. Paganini invented the double harmonics, left hand pizzicato, fingered

MR. HANS. VON SCHILLER.

octaves and did wonders in developing the left hand technic. To me much of Paganini's music has a certain weirdness that is very fascinating."

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The season of grand opera under the management of Mr. Maurice Grau opened in Chicago, November 9, with a performance of "Lohengrin," and closed Saturday, November 26, with a performance of "Lucia." The repertory of the season embraced "Lohengrin" (2), "Tannhauser" (2), "Walkuere" (2), "Barber" (3), "Lucia" (2), "Romeo and Juliet" (2), "Traviata" (2), "Aida," "Faust," "Marriage of Figaro" and "Huguenots," once each. As this was the opening of the season, when the company was brought together for the first time, the list is creditable if not novel. The orchestra was part of the Chicago band, and about fifty-seven men played. The chorus numbered about eighty and consisted mainly of the same old stagers, with a few handsome girls and younger voices added.

The list of artists was a long one, but for our purposes it will be as well to reduce it to its fighting weight, in other words, to those singers who are known at the box office. Upon the soprano and alto side there were Mmes. Nordica, Eames and Schumann-Heink, all of whom are artists of the highest grade as to voice and talent; and the lesser lights of Miss Suzanne Adams and Marie Engle, and the admirable utility workwomen, Miss Bauermeister and Mme. Mantelli. Upon the men's side, Mr. Ernest Van Dyck, Salignac, Saleza, Edouard de Reszke, David Bispham, Campanari, Vanni, Dufriche, Carbone, etc., and Mr. Pol Plancon. Naturally the weakness of this showing is in the tenor, and the name of Mr. Jean de Reszke is added for New York. It was strong in bringing here for the first time Mr. Van Dyck, whose name for several years has been very distinguished.

The Chicago climate played havoc with the best men of the company. Mr. Bispham took cold the first night and I believe was not able to make a single appearance afterwards,

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being most of the time sick in bed. Mr. Pol Plancon was heard a few times, but his condition was nearly as bad. Mr. Edouard de Reszke, also, was distinctly out of voice, and unless he is falling off woefully in his former powers he must have been sick.

It is almost unkind to particularize concerning the tenors, but history demands. Mr. Van Dyck must have had some time a splendid voice. He is no longer able to sing, in the olden sense of the word. He declaims admirably, if sometimes too sfortzando. He is a fine actor and has an agreeable stage presence. In the Wagnerian operas (the only ones in which he appeared) he was very strong everywhere except in the moments where he should have sung. In the "Walkuere," for instance, he fell short in the "Spring Delights" duet in the first act and his climax at the drawing of the sword also fell flat. He was too declamatory in the scene with Brunhilde in the second act, as well as with Sieglinde a few moments before. The voice lacked those accents of tenderness and feeling which Wagner desired.

Mr. Salignac is a very creditable artist. With a rather light voice, he acts with sincerity and fair success, and granted at the outset that he is not a tenor of the first class, it is easy to place him in the category of distinguished artists of the second order. Saleza might be paraphrased in English as "slazey"—his singing, intonation and acting all falling within the strictest terms of the description. Farther down the list there were several most excellent utility artists among the men, artists who would be great figures in any first-rate stock company—such as Vanni, Carbone, Dufriche, Albers, etc. Like rank has already been noted for the inevitable Bauermeister, Mme. Mantelli, etc.

Thus we come to the head of the company. Any star opera with four such stars as Mmes. Schumann-Heink, Nordica, Emma Eames and Marcella Sembrich would be remarkable in any part of the world. Mme. Schumann-Heink, who was heard here for the first time in this country, is a very strong artist. Her Ortrud was very highly spoken of, and her Fricka, in the scene with Wotan, in the second act of "Walkuere," was far the best I have ever heard. Vocally, dramatically and in all ways this was something to hear with

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admiration and pleasure. It is understood that her health requires her temporary disappearance from the stage, but, as she is still far from being an old woman, her reputation is likely to increase.

Mme. Sembrich is one of those singers who awaken great personal pleasure and make you feel as if they were indeed your own friends singing upon the stage. She always had this quality, and Mme. Nordica told me fourteen years ago that the previous season she had been in Russia in the same company and that the public went wild over her—to every point except that of rushing to the box office for seats at the next appearance. She still sings the light roles, such as Lucia, Suzanna, Rosina, Violetta, etc., and her voice still has the delightful quality it formerly had. Her vocalization is not quite pure, being complicated with chin movements in the trill and in fioriture, but she is a charming and highly attractive singer. Her figure is a trifle too mature for the girlish parts which she affects, and in my opinion her chin movement in vocalization is a later acquisition, due to persisting in light roles after the vocal chords have thickened through maturity and habitual use. She is charming upon the stage.

Mme. Nordica must have been partly out of voice or else she is falling off in her quality. My own judgment inclines to the latter view. She has now begun to take the second horn of the dilemma which every lifelong singer has to take. At first she sings charmingly, but acts poorly; later, with maturity and experience, she acts better and better, but sings less and less perfectly. There is no help for this. It is in the nature of things. Mme. Nordica's Brunhilde, Valentine and Aida were impersonations of a high order, stopping short of that kind of perfection due to forgetting oneself in the part. It is always Mme. Nordica and never the dramatic person in scene.

The best singer of the lot just now is Mme. Emma Eames-Story, whose Elizabeth in "Tannhauser," I am told, was the best ever heard here, and her Elsa, Sieglinde, and Countess in "The Marriage of Figaro," were most charmingly done. Her dressing was as artistic as her singing, which is saying everything the case permits. Her second costume, as Countess in the Mozart opera, was a dream, something for the con-

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noisseur to rave over. It was from a design by her husband, Mr. Julian Story, the artist. Her beauty in this guise was phenomenal—something which scarcely more than once in a generation greets the eye of the beholder.

Miss Suzanne Adams was heard in "Romeo and Juliet" and "Faust." Her voice is of fine quality, but her acting and stage business amateurish and without distinction. Her singing, also, is correct and well taught rather than striking. Consequently the three performances in which she was the central figure were practically wasted. Something of the sort might be said of the "Martha" performance, given to Miss Marie Engle. She is a lovely woman to look at, and if her voice were in some kind of fair proportion to her physique, it would needs be a beautiful organ. But then, there is the "if." As Cherubino, in "The Marriage of Figaro," she was acceptable, but not strong.

* * *

The best performance of all was "The Marriage of Figaro," which contained Mme. Eames-Story as Countess, Mme. Sembrich as Suzanna, Marie Engle as Cherubino, Campanari as Figaro, Edouard de Reszke as the Count, Messrs. Carbone, Dufriche and Vanni in the lesser parts. Mme. Bauermeister was Marcellina. Here we had at least four first-rate artists, and it would not be easy to distinguish one as materially better than the others, unless, indeed, one were to give Mme. Eames the palm for her lovely singing and beautiful appearance, or Campanari for his magnificent Figaro. The entire performance went delightfully, with lots of spirit, and on the whole with great loyalty to the music. In the smaller parts the music was less fortunate, as, for instance, in Dr. Bartolo's "Darling Vengeance," which was too much for his voice. But as a whole this was a great performance—the best of this opera I have ever seen, and I began my education in this opera with the Parepa-Rosa troupe in 1870. The orchestra might have been made to play the music better if it had had Theodore Thomas at the baton with one or two more rehearsals. It is one of the misfortunes of giving a different opera every night that rehearsals are unavoidably too few. We must allow for this. We cannot have everything done up in one parcel.

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Next to the Mozart opera, the best performances were those of Rossini's "Barber." Here Campanari and Mme. Sembrich made a great pair, and the tenor of the cast, Mr. Salignac, was creditable. The remainder of the artists were utility persons, pure and simple, but when you have fine artists in the roles of Count Almaviva, Rosina and Figaro, Rossini's "Barber" can be given with spirit. In the music lesson scene Mme. Sembrich introduced "Ah non giunge" from "Sonnambula," and a waltz song arranged from Strauss. In both she acquitted herself well. Her vocalization in the "Sonnambula" showed how much she lacked of rising to the olden standard of fiorature, as shown here formerly, especially by Mme. Marion, who was probably the best somnambulist we have ever seen.

The "Tannhauser" was well spoken of. (I did not hear it.) The "Walkuere" was given twice. It was very strong upon the women's side, having Mmes. Eames as Sieglinde, Nordica as Brunhilde, Mme. Schumann-Heink as Fricka, and the usual additions of high-squalling Valkyries. Upon the men's side there were Van Dyck as Siegmund, Pringle as Hunding, Muhlmann as Wotan. The limitations of Van Dyck I have already mentioned. Wotan was a failure, owing to the absence of Mr. Bispham, who would properly have been assigned the role. For want of a refined voice all the last act was horribly defective. It was good stock singing, but not the kind which a star audience pays to hear.

The performance dragged dreadfully. The new conductor, Mr. Schalk, though no doubt the best available at the moment for these operas (provided Mr. Grau did not care to take Paur, who would have been far better), is not satisfactory. The orchestra remained crude, and the conductor had this modern manner of conducting all the time the melodious fragments of particular instruments, leaving the ensemble to arrive as best it can. This modern trick, the opposite to Mr. Thomas' exclusive attention to ensemble, is wrong.

I was glad to have my impressions upon this point confirmed by that veteran conductor and splendid musician, Hans Balatka, who, it will be remembered, was practically killed as a Chicago conductor by the first season of Thomas concerts, in 1869, the new standard proving to be impossible for

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Chicago limitations. I asked Balatka what was the source of the feeling we all had that the "Walkuere" was long and tedious, when some of us, myself in particular, had been in the habit of finding it musical from beginning to end.

"The first thing," said Mr. Balatka, "is that the prima donnas, Mmes. Eames and Nordica, do not lose themselves in their parts, but remain all the time Mme. Eames and Mme. Nordica. The second is that the instrumentation lacks tonal coherence. Mr. Thomas, whatever his faults may be, at least always secures a perfect welding of all parts of the tone mass into an artistic ensemble, the colors changing from moment at the will of the composer, but always with a rich and blended tint; whereas, in this case we have indeed new colors as one instrument after another takes up a leading idea, but it is the new color of a brush put on daubily, and not blended and harmonized with the remaining colors of the picture. Then the tempi are at fault and the whole sounds like a series of moderately well practiced fragments, and not a consecutive flowing of thought."

In short, taking the representations all through, they were subject to the defects habitual in star opera. A few fine singers, a support of third rate artists, too few rehearsals, and there we are.

* * *

Some interesting statistics have been given me as to the salaries paid the leading singers. I am told that Mme. Nordica and Mme. Sembrich are paid $1,250 each appearance; Mme. Eames, $1,000; Mr. Van Dyck, $1,500; Mr. Edouard de Reszke, $750; Campanari, $250. I have not heard what Bispham gets. The orchestra cost about $3,000 a week—which is high. There were eighty chorus singers and a "corps de ballet" of twenty or so. The stage settings were very fair.

The best seats were at the rate of three dollars and a half each. At the scale of prices the Auditorium would hold, if all sold out, about $14,000. According to my own estimates, there were substantially three grades of house during the season. Those of the first class numbered about eight, bringing in about $10,000 per night; those of the second numbered about eight, bringing in about $4,500 per night. Those of

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the third class numbered four, bringing in less than $2,000 per night. The whole amounted to perhaps $120,000. The expenses ran between $30,000 and $40,000 per week, or say $115,000 for the three weeks.

This is gambling upon a very large scale, and it is not to be wondered at that managers look solemn, answer brusquely, and consult the weather bureau assiduously. There was one performance when the takings at the box office were not enough to pay for the orchestra and house rent.

* * *

This manner of managing opera has some advantages. One is that if the manager can get enough prima donnas of the first class he can vary the casts and at the same time be able to mass them now and then for great receipts. When they are paid by the appearance the singers take great care of themselves as a rule. If half what I hear is true, Mme. Eames could give valuable pointers in sanitation to almost anybody.

The drawback of massing several of these expensive singers into one cast in order to draw very large receipts is that the public becomes indifferent to the performances in which several of the very best singers do not appear. There is no sense whatever in giving a performance of opera upon this scale with a new and unarrived singer like Suzanne Adams in the principal role, with best seats at three dollars and a half. At ordinary theater prices, supported by a good stock company, she would in time be a drawing card. She has no business in a company like this.

* * *

It is curious how the cost mounts up when you put together a number of these leading singers. Suppose, for instance, we put together Eames at $1,000, Sembrich at $1,250, Van Dyck at $1,500, Edouard de Reszke at $750, Bispham at $700, Plancon at $700, and Mme. Schumann-Heink at $1,000. The principals will cost about $5,000. Then add $1,000 for orchestra and chorus and small parts, and as much more for house and advertising and we have a cost of at least $8,000—perhaps $10,000 would come nearer the figure.

I do not quarrel with the prices paid these singers. If they are worth that much in open market why should they

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not have it? Of course there are only two countries in the world, or three at most, where these salaries would be paid: Russia, England and the United States. But at any rate we "get the best."

* * *

It was the universal testimony that the Italian performances of such old favorites as the "Barber," "Lucia," etc., were the best and most enjoyable of all given by this company. The reason was that for the present day this company of singers is exceptionally strong, and if Mmes. Melba and Calvé were added it would have practically all the great prima donnas of the world.

It was a drawback, of course, that the hard-worked chorus was not always able to keep up with the transitions from one modern language to another. The "Huguenots," "Romeo and Juliet," and I think "Faust" were given mainly in French. In the "Huguenots," Mme. Nordica sang in Italian. Heaven only knows what the chorus sang. And it is pleasant to record that our American singers occupied a relatively high rank in the polyglottism of the season. Everything seemed easy to them except English.

From the standpoint of costume concerts, in which what was wanted was first of all singing, second show, third music, and last of all dramatic simulation, these performances were very strong—so strong that no attendant has the right to find fault.

* * *

Nor will it do to say that aggregations of this kind are without artistic value. Is it not worth something that an American amateur can hear two or three of the best singers in the world in important works without going abroad? Of course it is. These singers are exponents of the art of singing at its best, as it stands today. Is it not worth money to students?

Moreover, we can take pride in the place won by our own American singers. Mme. Eames and Mr. Bispham are in their respective directions two of the most finished vocalists now before the public. Mme. Nordica stands very high. It would indeed be something if she were able to perform her

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roles in the dramatic spirit of Mme. Schumann-Heink, but then, talents differ.

* * *

As usual, the stale quality of the repertory came in for animadversion. I am not one to join in this cry, for I consider it unjust. Opera as such was not the idea but fashion, and what Col. Sellers would have called "the appearance of opera." If we had wanted opera in the sense of the music-drama (whether Italian, French or German in origin, for all three nations have produced true master-works of this kind) we would have insisted upon having it in English. Then we would have understood what it was all about, we would have appreciated the force of the dialogue and the fine points of musical declamation; we would perhaps have been moved by Van Dyck (as we were not), and we would have had novelties to a moderate extent, and having them, would have hailed them with joy, if good—which we never do under the present state of things.

When a manager produces a new opera, what do all the critics say? Is it not always something like this: "The new opera of "What-you-call-It" by Signor (or Herr, or Don, or Monsieur, or Mujid) Smith was produced last night for the first time in this country, the principal members of the cast being as follows . . . In style this opera is largely influenced by Wagner (or Richard Strauss, or Rimsky-Korsakoff, according to the individual "bete noir" of the individual critic) and from the first note to the last of the long four hours there was hardly one really enjoyable and singable melody. Meanwhile the orchestra is handled in lurid colors and passion is torn to tatters. The unfortunate singers, or musical declaimers (there were no singers upon the stage last night) were drowned out by the alleged accompaniment, so that the lovely poetry of the original Russian (or Italian, or any old foreign tongue) was entirely lost upon the audience. The only saving effect of the evening was the splendid mise en scene which had been elaborated at ultimate and impossible expense. The number of people upon the stage reached perhaps two hundred, and the stage pictures were something worth seeing; but of musical enjoyment there was little or none."

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This is the kind of wet blanket which the newspapers spread like a kindly pall over the manager's feelings next morning, as though emphasizing the already thunder tones of the box office, which invariably chronicle a tearing deficit for any new production in opera, however great or celebrated. An audience has to hear a new work repeatedly before understanding it; later they find out that they like it in spots, and about the time it is getting grey-headed through age, it begins to be popular.

* * *

It is no use to protest because we do not have novelties. We are on the wrong foundation. We will never have novelties until we reform certain things. Among these I do not include the salaries paid the singers. In this kind of army where nobody is below the grade of major-general, it is but fitting that everybody should draw at least the pay and allowances of an admiral or field marshal, whose prize money with difficulty balances with that of such artists as these we are mentioning. No! I look forward to a good time coming when the ordinary laborer will work his two hours a day for a salary about that of a good railway conductor at the present time—and like the traditional hotel clerk, will wear diamond studs and fine linen.

* * *

In spite of the splendor and the fashion, opera upon this basis remains something not only outside American life, but outside American understanding Four-fifths of the fine points are missed by the audience in consequence of the foreign language. Every hearer knows this and the singers know it. Opera in a foreign tongue succeeds in these parts only where the music does not need language to make itself clear, as in the arias, the ensembles, etc. But as soon as the text begins to grow dramatic and the action intense, then it is of incalculable value to have the work in the vernacular of the hearers. For this reason opera is always given in Italy in the Italian language; in Germany in German; in France in French. When a foreign singer, be she Finlander, Italian, Spaniard, American, or what not, wishes to sing opera in Paris, she must first master the French language, not only

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to make herself understood in it, but master it to its finest nuances of sound, so that a native does not find in her voice an "accent" indicating her foreign origin. These people do this for the sake of singing in French opera; and they do it over again in order to sing in Germany. Our American singers, Mmes. Eames-Story, Nordica, Nevada, Zelie de Lussan, Miss Romeldi, and scores of others, have done so. But foolish American "society" and foolish English "society" thinks it smarter to pretend to a familiarity with foreign languages which it never had and struggle through grand opera in any old tongue, so it be not the beastly vernacular, by the aid of a libretto. What we need is an American pentecost of common sense.

* * *

Moreover, opera, as the perfected art of the music-drama, must come to American consciousness in a wholly different way. We must have opera in English, and have it abundantly and for quite a long time, before we will really develop a public really appreciative of opera as such, as distinguished from opera as star singing. Here, for instance, is an extract from the New York Times of October 23d, showing that Verdi's "Aida" had been given to crowded houses for two weeks on a stretch by a stock company at reduced prices. The writer is the well-known critic, Mr. W. J. Henderson. He says:

"When has it happened in the history of music in this city that an opera like 'Aida' has been put on for a run of two weeks?

"This is really a significant event. There will probably not be another in the present musical season to equal it in genuine value. 'Aida' is not a 'drawing card'—to use the jargon of managers—at the Metropolitan Opera House, where the world's greatest artists are to be heard in works of less dramatic power, but more abundant lyric opportunities. But the fact that at least 15,000 persons have rushed to hear it given by a good stock company within the last two weeks is plentiful evidence that there is a big field here for respectable performances of grand opera in English at moderate prices.

"It is plain that the people, the plain, unfashionable, thinking Americans, desire to hear such operas as 'Aida.' They

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do not require the glamour of such names as Nordica and Tamagno to induce them to go. It is the opera that they wish to hear, and their demands in regard to the presentation are reasonable and easily supplied. The Castle Square Opera Company supplies these demands. It deserves critical praise for doing so, and it reaps a rich reward in public approbation and coin of the realm. It put 'Aida' on the stage with sufficiently good scenery and with as much display as was necessary. The chorus was adequate to the demands of the music and sang with abundant tone and with unflagging zeal. The orchestra was somewhat ill-balanced, to be sure, but it is difficult to provide for a sufficient body of instrumental performers in so small a house. The conductor, with whom fault has sometimes been found in these columns, discharged his duties with enthusiasm and knowledge. The principal singers, while not famous stars, sang the music with spirit, in some cases with feeling, and in all with devotion.

"But the people did not go to the American Theater to hear the principal singers. They went to hear 'Aida.' That is the point. Now let the Castle Square Opera Company continue its good work. Let us have more grand opera in English. There are many good operas which will please the people if done in a manner similar to that of the last two weeks. The more often they are done the more widely will a desire for such performances spread, and it would not be surprising to see this Castle Square establishment develop into something permanent."

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Equally healthy in their way are such traveling opera companies as the Bostonians with their De Koven "Robin Hood" and the Victor Herbert "Serenade"—one of the most musical as well as most amusing light operas ever written. But it takes a great deal of reflection for the average attendant at opera to realize that not only is his enjoyment greater at the Bostonian opera in English than at grand opera in a mixture of tongues, but also that his musical appreciation is actually more intelligent. To give opera in any language except the vernacular of the people hearing it is to defeat the very purpose of the music-drama, according to its best

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ideals from Jacopo Peri down to Gluck, Mozart, Wagner, Gounod, Verdi, Massenet, Bizet and everybody who knows what opera is for. The closest possible union between the word, the idea and the music, is the ideal which gives life and character to this form of art. Nevertheless we throw away the word and run our opera upon one leg, and wonder that ordinary folks do not appreciate it. Suppose we go further and ask Richard Mansfield to play his repertory in French or Italian. Why not? What is the good or understanding it?

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I am not with the Castle Square people in believing it needful to reduce prices for opera below ordinary theatrical rates. Why should they? Opera costs more than drama; why should it be marketed for less? Why not rather improve the standard, add a few more players to the orchestra, a half dozen more in the chorus, and one or two more leading singers, in order that the voices may have better relief?

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The musical taste and education of this country has more to gain from having fifty opera houses running nightly throughout the season in grand opera with stock singers and occasional "guests" in special roles, than from almost any other educational scheme that can be mentioned.

* * *

It is a great pity that Mrs. Thurber's American opera could not have been managed a little more judiciously, for that was really the kind of thing we ought to have; and a better thing educationally and artistically than this splendid grand opera of Manager Grau, because in the Thurber American opera the emphasis was put upon the drama and the singing and music all together in equal poise; whereas here we have a few great artists, and never a really fine ensemble—or but rarely and by accident.

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In another part of this issue two communications are given presenting the conservatory ideal, from the standpoint of

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Oberlin and of the Broad Street Conservatory in Philadelphia. These articles cover the ground so thoroughly that the student should gain breadth of view from reading them. I also take this occasion to say that the reservations I once made myself, regarding conservatories, were too sweeping. On one occasion I was influenced by an Oberlin article which had taken the ground that the day of the private teacher had passed forever; and advanced the general claim that all first-class instruction is furnished by conservatories. Both these positions are provincial and untenable. It is no use to say that the private teacher has had his day when such an old subject as the Christian religion is taught commercially by one class of workers (it is a good term) at so much a lesson to individuals. This fact indicates that, even in a department so well explored, official ministrations fail to cover the ground—at least in the estimation of many patrons, patrons so sharp-set for light that they are willing to pay roundly for it.

Like religion, music is an art, and the private teacher will have his existence, sporadic perhaps, all through our time, anyway.

I also said that first-class artists were "rarely" found in conservatory faculties. Rarely indeed, there or anywhere. I proved too much.

* * *

In one respect the Oberlin article is notably defective—namely, in omitting credit to the man who created, fostered and developed this great and prosperous school; I mean Dr. Fenelon B. Rice. Dr. Rice took the school when it was a purely private enterprise and conducted its affairs with such judgment, moderation and enterprise, that after about twenty years the Oberlin College found itself allied to a school of music which was largely attended, highly esteemed, and, above all, a very prosperous business enterprise. At that point, with the insight and care characteristic of the educational and theological mind, the college adopted the conservatory and put Dr. Rice upon a salary no larger than those of other professors. Fortunately Dr. Rice had made hay before the sun of college supervision had dropped too vividly upon his work, and he has remained the presiding spirit of

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the conservatory until the present time. Nor this alone. He has been one of the foremost in promoting association among music teachers, high standards, and catholicity of view throughout the country.

* * *

The much-vaunted atmosphere of Germany is so valuable an environment that it is proper to inquire why we might not have one of our own here in America. There are several reasons why. But first of all, we already have something of the sort in Boston and in every large city. Particularly in Boston, because a great deal of seed-sowing has been done there for almost a hundred years. The Handel and Haydn society was founded in 1815; the Boston Academy in 1833, which introduced music into public schools; the Harvard Musical Association was formed in 1835, I think, devoted to chamber music and the promotion of a musical ideal. Education has been at a high standard in Boston for at least two generations now, and the town, being situated upon the seaboard, has been accessible to favorable gales from abroad. In New York the mercantile element has always held suprme sway; and after this the old Knickerbocker families, who were colonial rather than intelligent. Chicago is now and always has been commercial; there is a musical element, thousands of music students, and so on, but of musical atmosphere the most we can claim is to have it in spots and upon occasions. Chicago climate is intensely variable. Outside these cities there is very little musical atmosphere in America. The self-made type of man gives tone. The woman of the future is now coming to the front, and her influence will probably set in action other influences making vigorously for culture and art.

At one point we are hopelessly behind Europe—our treatment of artists and art work. Our newspapers are like the eyes of flies in their many lenses and universally refracting qualities; and like the same organ in their comparative independence of the reflective faculties. Smart young men write about everything under the sun. Occasionally the universal champion is turned loose upon music or drama, where his likeness to a bull in a china shop is funny to everybody except the unfortunate owners of the china and shelving. I

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confess that journalism is beyond my understanding. The theory is plain enough; the practice breaks me all up. Here, for instance, is the Chicago Tribune, which for many years enjoyed a well-earned pre-eminence over our other papers in treating all kinds of questions seriously and in the interest of educated society. Latterly it has had many vagaries, and just now its musical column is a brilliant illustration of this china shop business. The musical editor, I understand, is one Whigham, the golf champion (whatever that may have to do with the case), and one of his first hits was made on poor Arthur Weld of Milwaukee, who had been called down to conduct a picked up orchestra for Mme. Zeissler on the occasion of opening Studebaker hall. That he came from Milwaukee was enough for this astute warrior, and to Milwaukee he was duly returned by the Tribune with a kind of official stamp "uncurrent" run boldly across his face. Later the opera came and the critic had a chance indeed. For three weeks he distinguished himself, imparting to the musical column of the Tribune a boldness and originality it had not before known. The artists read in wonder and with a certain sense of the mysterious and the unknown. Some of them cut out the articles and rolled them up as amulets to ward off the evil eye. Some of them, like Mary, chose the better part and strayed off into a corner and swore.

Local artists came to grief with the rest. My friend Mr. Earl Drake gave a recital and for once found himself greeted as a violinist of distinction. Even the always affable and ready Emil Liebling failed to be scored for his sight reading before a paying audience in a Goldmark suite with violin. The Musical College did not come out so well. A faculty concert with orchestra was planned, in which Mr. Falk played a Rheinberger concerto for organ and orchestra, Mr. Hans Von Schiller gave a very sound performance of the Chopin F minor concerto, in Burmeister's version (first time in Chicago), and Mr. Bernhard Listemann played the Tschaikowsky concert for violin. Falk and Schiller escaped mention; but poor Listemann caught the whole cyclone. Like all those fool backwoods winds, it struck everything it ought not to. It denied him technique and artistic feeling, both of which he has pre-eminently; and it declared the performance so bad

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that no one could say that the concerto had been heard in Chicago after all. It damned Tschaikowsky for "interminable cadenzas" (I strongly suspect him of mistaking the entire last movement for a cadenza to the Canzonetta) and wound up with dragging the orchestral leader, Mr. Borowsky, in the dust of a Chicago breeze.

Aside from the general issue that the judgments were radically mistaken (so far as I understand music and performance), there is a more serious aspect to this kind of thing which has something to do with our alleged lack of musical atmosphere. Mr. Listemann is an artist of experience. Consider what it means for a teacher, sixty years old, to prepare and play with fire such a concerto as this of Tschaikowsky! How many visiting artists give it to us? Not one. It was fairly well accompanied and played enjoyably. Why should not the artist have had a little recognition, if not absolute praise? Listemann is not an old violinist who is played out; he is a vigorous artist. When Earl Drake was running about in pinafores Listemann was a solo artist of great distinction. Mr. Drake has practiced hard and deserves well; but I am much mistaken in him if he does not himself know that Listemann's playing contains elements which his own work would be vastly better for having. Anyway, it is not a question between the two. What is the difficulty in their having both deserved well of criticism? I think they do and did. Anyway, if we are to retain artists in America, it is not enough to fill up their teaching hours and buy their recitals; we have to give them the meed of praise for their devotion to an ideal, at personal sacrifices impossible for an outsider to realize, without which their ministrations in art would not have reached their present importance.

The present situation is well put in the following dialogue, from the Chicago Endymion:

Artist—"I have worked up a fine program containing some very beautiful new works. Shall I give it?"

Eminent Critic—"Not on your life. The good die young. See?"

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THINGS HERE AND THERE

LEIPZIG NOTES.

Our report for November embraces the following dates and performances:

October 2—Song recital, Adrienne Osborne of Buffalo, N. Y., assisted by Edith Robinson, violin, and Arthur Nikisch, accompanist.

October 3—Fifth Gewandhaus concert; soloist, Plunkett Greene, baritone.

October 5—First Gewandhaus chamber music evening; quartette, F. Berber, A. Wille, A. Sebald and Julius Klengel.

October 5—Second piano recital by Alexander Siloti.

October 7—Third Philharmonic concert; soloists, Eugen d'Albert and wife, Hermine d'Albert-Fink.

October 10—Sixth Gewandhaus concert; soloist, Teresa Carreno.

October 13—Sunday concert in Andreas Kirche.

October 14—Heinrich Hoffman's oratorio, "Prometheus," given by the Singakademie.

October 16—Memorial music to Bismarck, arranged from Händel, by Dr. Chrysander, with the Handel oratorio, "Esther," given by Riedel Verein.

October 18—Extra concert by Philharmonic orchestra and Arno Hilf, violinist.

October 19—Second Gewandhaus chamber music evening; quartette, M. Lewinger, M. Rother, B. Unkenstein, G. Wille and Pianist Ernst Engesser of Frankfort.

October 22—Fourth Philharmonic concert; soloists, Oscar Nedbal, viola, and Carl Hoffmann, violin, of the Böhmische string quartette.

October 24—Seventh Gewandhaus concert; soloist, Blanche Marchesi of London.

October 26—Song recital, Dr. Felix Kraus of Vienna; Dr. Georg Göhler, accompanist.

Miss Osborne has been engaged for some years as a soprano at the Leipzig opera. Her business ability, her accomplishments as an actress and her general personality, which are probably much more important than her voice, have succeeded in making her so popular

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that the Kaufhaus was almost full of people who paid from two to four marks each to hear her in this recital. Indeed complimentary tickets were not used as some of our brother correspondents found necessary to complain. In addition to "Robin Adair" and "Comin' Thro' the Rye" she gave fourteen songs representing Brahms, Schubert, Hugo Wolf, P. Tschaikowsky, Peter Cornelius and Mozart. She repeated one and gave five extra in response to applause. She generally sings with excellent taste, but we did not like the rugged rhythmic style of her "Comin' Thro' the Rye." We can only account for her conception of it, by supposing she was catering to the German love for the dramatic. Miss Robinson, a finely taught violinist from England has a musical nature which shows much beauty and some strength in the Bach prelude and fugue in G minor. The Lalo Andante from a Spanish symphony and the Ries Moto Perpetuo were her other numbers. Mr. Nikisch at the piano as accompanist is hardly to be surpassed.

It was still a treat to hear Plunkett Greene in the Wotan Farewell from the "Walküre," though his lyric voice is not at all adapted to it. In every part that has a suggestion of melodic flow Wagner is beautiful as he does it, but when it comes to an attack with the full orchestra at work for a climax there is not nearly the requisite solidity in his voice and the effect is very much short of what we are accustomed to hear from the German dramatists. He sang also, "All Through the Night," an old Welsh melody arranged with orchestra by Arthur Somerwell, and with piano, one each by Brahms and Cornelius.

At both the rehearsal and concert he was called back to sing Schubert's "Litany." On this program the orchestra had the Mendelssohn Hebrides overture and scherzo to "Summer Night's Dream," and for the first time, Felix Draeseke's tragic symphony in C major, which latter work Prof. Hermann Kretzschmar says entitles Draeseke to the front place among modern German symphony writers since the death of Brahms and Bruckner. It was played well after much hard preparation. Mr. Nikisch is hardly to be accused of inadequate drilling with these men for they are generally hard worked; they form the fundamental feature of the Leipzig opera. We have been told that Mr. Richter's orchestra in England plays its programs with an amazing finish, but it is to be remembered that his men are not required to work on twenty-two separate programs in seven months in addition to the work of upwards of a hundred operatic performances in which those from Wagner play a frequent part.

We could not hear the first Gewandhaus quartette and Siloti's recital the same evening, so attended the latter. Berber is said to be a finished and satisfactory leader in this kind of music. They gave the works from Schumann in A minor, Haydn in G major and from Beethoven, the one in E minor. Lewinger lead the second

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division in the next program fourteen days later when they gave the Beethoven E major and Schumann F major quartettes for strings and the Brahms G minor, Op. 25, for piano, violin, viola and 'cello. Lewinger is also a most finished leader who is at his best in Brahms. As his successor in the Gewandhaus orchestra a gentleman named Hamann of the Philharmonic has been elected. You will have noticed that our monthly reports are not complete without a chapter on the former and latter whereabouts of our concertmasters; we hope to get settled sometime, however, and actually have one to keep. Siloti played the Tschaikowsky sonata, Op. 37, some five Chopin selections, some Russian works by Scriabin, Glazunoff and Liadoff, closing the program with Liszt rhapsodies Nos. 2 and 5. He was in fine humor and played with much vigor all the way through. He repeated a Chopin mazurka in D, a Liaduff etude, and gave three or four extra numbers in response to applause. D'Albert and his wife were billed to bring out ten new compositions, including five songs from Op. 17, 18 and 19, four piano pieces, Op. 16, and the concert scene for soprano and orchestra, "Seejungfraulein," which was lately produced in England. The concert scene is by far the most valuable, containing heavy work for a soprano, which Mrs. d'Albert did very creditably. The piano pieces are decidedly virtuoso material but as he finished playing the three the ballade was omitted to save time. We felt that the game was not worth so much ammunition notwithstanding pleasing parts here and there. He played the Beethoven G major concerto the same evening.

At the sixth Gewandhaus concert the program comprised the Volkmann Symphony No. 1 in D, a new serenade for strings by Carl Reinecke, the Rubinstein piano concerto No. 4, the Chopin B major nocturne, G flat etude and the A flat polonaise with Carreno at the piano. She is a steady favorite with the Leipzig public, where she is generally welcome twice each year. The Reinecke serenade is in six movements including a march, an aria, scherzo, cavatina, fughetta and finale, in the last of which he uses a Russian folk melody. The Cavatina seems to be the happiest of the six movements. It is an Adagio beginning simply with one 'cello, which upon the entrance of the other instruments continues throughout as obligato if we remember correctly.

I attended the St. Andrews' Church concert purposely to hear Hans Sitt with Paul Homeyer and Julius Klengel play a Rheinberger violin, organ and 'cello trio for charity.

As a pupil of the former gentleman during the past thirteen months the writer had during the lessons heard him play scales and etüden besides improvisations and an occasional phrase from a Bach sonata, all of which were faultlessly clean and cold as marble, so it is hardly to be imagined what delight I found in a public opportunity to practice the critical ear upon him and even up for the many accusations of false notes and "grosse ungeschicklichkeit" (great

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awkwardness) which he had been pleased to hold against me. I find him so nervous in public performances that the coldness is warmed completely out of him and his temperament shows itself as restless as the sea and beautiful. He is decidedly a musician first, a teacher afterward. At some later time he may possibly come again under this pen for treatment. Arno Hilf, who is also a teacher at the conservatory, has a much greater technique. Herr Sitt calls it "fabelhaft," while Hans Becker of the same institution says that Hilf's is the greatest left hand in existence, not even excepting that of Caesar Thomson. With the possible exception of Emil Sauret we have not heard a player whose performance has more of the express-train swing, but like that other eccentric genius, Willy Burmester, he loses the confidence of his audience sometimes by peculiar interpretation. Burmester's is probably more legitimate while Hilf's is much more beautiful, and as to their right arms, which produce altogether different bowing effects (in which those of the former remain more legitimate) they are decidedly ugly and to the unknowing observer enough alike to be twins. We believe the pair an interesting study.

The seventh Gewandhaus program consisted of the Weber overture to "Rübezahl," and for the first time Smetana's symphonic poem, "Ultava," the Beethoven seventh symphony, Beethoven concert aria, "Ah perfido" and songs by Schubert, Handel and Schumann. Frau Blanche Marchesi of London as soloist was slightly indisposed, but proves herself an admirable artist. The Berlioz symphony "Harold in Italy," the Dvorak violin concerto in A minor and the Mozart "Concertante Sinfonie" in E flat major for violin, viola and accompaniment of strings, oboes and horns, were the only numbers on the fourth philharmonic program. The soloists, Nedval, viola, and Hoffmann, violin, are both agreeable musicians with the respective instruments.

It is not generally known that the De Wit Musik Historisches Museum of this city, undoubtedly the most complete in existence, is for sale. The proprietor, Mr. Paul de Wit, made a former collection which he sold some years ago to the Prussian government. The present collection is much larger and embraces valuable specimens, illustrating almost the entire evolution of the modern piano, a fine assortment of viols de gamba, violas d'amour, all sorts of experimental harps, organs, and other musical instruments, besides some valuable busts, engravings, sketches, etc. He asks six hundred thousand marks for the lot, but it might be bought for one hundred and twenty-five thousand dollars if one could succeed in fooling him a little on the problem of exchange. This is to be very much recommended to Chicago as a companion piece to the Newberry Library and the Columbian Museum.

Nov. 30, 1898. EUGENE E. SIMPSON.

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THE AMERICAN GUILD OF ORGANISTS.

The following syndicate matter has been furnished for publication:

"The first general meeting of the American Guild of Organists was held at the residence of the warden on the evening of December 1st. The special subjects for discussion were: "Intelligibility and Uniformity in the Non-Liturgical Service" and "The Theory and Practice of Chanting."

At the first public service held at the First Presbyterian Church, Brooklyn, on Thursday evening, December 15th, the program included "Rejoice in the Lord, O Ye Righteous," Dr. George C. Martin; "Oh, Joyful Light," Berthold Tours; evening hymn, "The Shadows of the Evening Hour," Blumenthal (unaccompanied), and a new Christmas anthem, entitled "The Song in the Night," by R. Huntington Woodman.

It is the intention of the council to arrange for public services, if possible, in Chicago, Philadelphia and Boston during the coming season, with the assistance of prominent members of the guild in these cities. A committee of three has been appointed in each of these cities to investigate this subject.

Announcement is made of the award of the Clemson prize medal of the value of fifty dollars for the best anthem setting of a given Scripture text to Dr. Smith N. Penfield of New York, organist of the Scotch Presbyterian Church, Ninety-sixth street and Central Park, West.

The committee on examinations are formulating plans for holding examinations in various important cities throughout the country in January. The intention is to have one of the resident founders or members of the guild act as local examiner, seeing that the candidates properly prepare their paper work, and administering the practical tests at the organ, report on the same and forward the papers to the examining committee in New York, who will then pass upon the qualifications of the candidates. The cities so far proposed are Chicago, Detroit, Denver, Pittsburg, Norfolk, Philadelphia, Buffalo, Cleveland, Boston, San Francisco and Syracuse. Circulars giving particulars concerning these examinations will be issued to the members in a short time.

For information concerning the general work of the guild, or for a copy of the new prospectus, communications should be addressed to the secretary, Will C. MacFarlane, 511 West One Hundred and Forty-fifth street, New York.

COLONNE CONCERTS.

Mr. Clarence Eddy writes from Paris that at the second concert of the Colonne series the orchestral numbers were Massenet's overture to "Phedre," introduction to the first act of "Fervaal," D'Indy; Reyer's overture to "Sigurd," and Cesar Franck's symphonic poem,

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"Le Chasseur Maudit." The solo performances were unusual and very interesting. Mr. Sarasate played Saint-Saens' concerto in B minor superbly, and it is a glorious work. Then Mr. Raoul Pugno and Theo. Dubois played the second concerto for piano by Dubois, and later Pugno with M. Lucien Wurmser played a scherzo by Saint-Saens, for two pianos, which was immensely brilliant. The audience was large and there was immense enthusiasm. Saint-Saens was present. Of the Dubois concerto the program notes (models of what such notes ought to be, provided they do not give musical examples and attempt to assist the unaccustomed hearer) state that this concerto was originally written for Mlle. Kleberg, and played by her at its first production, December 31, 1898.

At the third concert the instrumental numbers (the entire program was from Massenet) consisted of the first suite for orchestra, the Esclarmonde suite, meditation from "Thais" (solo violin), and selections from the oratorio, "The Virgin," being fragments of the fourth part, "The Assumption." The pieces given were (1) "The Last Sleep of the Virgin," (2) "The Angels," (3) "The Ecstasy of the Virgin." Then followed fragments from his opera, "The Magi." The oratorio and operatic selections were given by solo voices, chorus and orchestra, M. Massenet directing the whole. There was a very large audience and immense enthusiasm. Mr. Eddy writes that the program was extremely interesting.

The program notes in reference to the first suite of Massenet state that at its first appearance, in 1864, it was violently decried by some, and particularly by Mr. Albert Wolff, who distinguished himself by an ill-judged malice. This brought out many defenders, foremost of whom was M. Dubois, at present director of the conservatory, who was present at the concert upon the present occasion.

The opera of "Esclarmonde" was given for the first time at the Opera Comique, May 15, 1889, and ran for one hundred representations in its first year—proof enough of the public approval it found. Among those who praised this work of a composer, still young, was Mr. Ernest Reyer, author of "Sigurd," who wrote: "What ravishing and delicious surprises reveal themselves to the hearer of M. Massenet's orchestral works! He has combinations of colors entirely original and extremely interesting details of workmanship. There are also wonderfully delicate effects and a grand sonority, with which it would be very difficult not to be profoundly moved." This suite is taken from the opera. It consists of four movements: "Evocation," "The Magic Island," "The Marriage," and "In the Forest."

MR. BACCHINI'S STANDPOINT.

The Florence correspondent of the London Musical Courier has the following:

"In Congedo," a lyric drama in two acts—book by Luigi Sbragia, music by Cesare Bacchini—was presented for the first time a few

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nights ago at the Teatro Alfieri of this city. Maestro Bacchini is professor of harmony and counterpoint in the Institute of Music here, and is well known as a composer of talent and refined ideals. He has written numerous pieces of chamber music, symphonies, and operas, among which latter are "Il Quadro Parlanté," "Le Damigelle di Saint Cyr," and "Delmira," all of which have been presented with favorable results.

Maestro Bacchini, in a letter to me dated September 29th, expressed himself as follows in regard to the design of his new work: "I will only mention my own idea, which is to follow the modern direction, preserving always our proper melodic form, probably a little transgressed nowadays; nor is it to be understood from this that there should be discerned the modern style either in harmony, instrumentation, etc., having attempted to give to the same melody a new form which would adapt itself better to the nature and sentiment of to-day. Only I do not know whether I have been successful in the effect desired by me, in which case I would wish my goodwill to be considered." That success has crowned the efforts of Maestro Bacchini there is no doubt. As a musical composition "In Congedo" is original and rich in melodic ideas. The same originality cannot be remarked of the libretto, however, as it partakes too much of "Cavalleria Rusticana," which harms it greatly. Be that as it may, the opera pleases both public and critics, and will doubtless be retained in répertoire. The execution was mediocre.

THE SPIERING QUARTET.

The Spiering Quartet gave its second concert of the season in University Hall November 29th, with a program consisting of the Schuman quartet in A major, the Beethoven trio in B flat major, opus 97, and the Dvorak quartet in G major, opus 106. The playing of the quartet was very enjoyable indeed, showing careful preparation and devotion to artistic ideals. The second number had for pianist Mr. Howard F. Peirce, formerly of Akron, Ohio. He proved to be a well-taught and ineffective player; the work is now so nearly obsolete that it can be saved only by reverential and sympathetic treatment. What pleasure there was in it on this occasion was due entirely to the earnestness of Mr. Spiering and Mr. Diestel ('cello).

It is a pity to handicap an uphill task, like that of supporting a series of chamber concerts by affording appearances to young pianists who are not as yet interpretative artists. Players of this class are not able to give to the chamber music by the classical composers the delicate insight and the incisiveness of touch and interpretation which works so old-fashioned, imperatively require if they are to be commended to modern ears. It is the same thing as in the Mozart operas and songs. When an ordinary singer gives one of these works, it falls flat; when a really superior voice sings one of them with real interpretation, they are seen to possess a lot

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more of the root of the matter than a casual reading of the old-fashioned strains would reveal.

All concerts of this kind are maintained for a long time with much self-sacrifice. Nevertheless they belong to musical culture, and it is a great pity that some of our rabid music lovers could not put their hands in their pockets to the comparatively small amount needed to put this extremely creditable Quartet of Mr. Spiering upon a basis where the Chicago concerts would pay their expenses.

AN AMERICAN MUSIC MISSIONARY.

William Armstrong Talks About the Music and Musicians of His Country.

William Armstrong, the Chicago critic and essayist, said some sound, poignant things about American music and musicians yesterday afternoon in the Columbia Theater, when, in conjunction with Fritz Scheel and the Symphony Orchestra, he gave an illustrated lecture on the subject of "American Composers." Mr. Armstrong said that in the creative arts of literature, painting and sculpture the American had made himself felt, but that in the matter of musical composition he was almost unheard and unknown, even in his own country.

This deplorable fact was not due to the inferior quality of American music, Mr. Armstrong said, but to neglect and unappreciation at home. The American composer needed no favoritism. His work could stand on its own merits. What he needed was a hearing.

Mr. Armstrong was in favor of representing a native composer on every concert program given in America. The country that could produce an Edward Alexander MacDowell need not blush for its native music. There should be a patriotism in art as well as in war.

He dwelt on the varied color and circumstance of this country, the inspiration they held for the composer. He traced American music from early Puritan times, through the old South and Foster's negro songs, through the rebellion and its battle songs down to the present day, dwelling with emphasis on the work of MacDowell, Foote, Chadwick and Mrs. Beach.

He reviewed the great conductors—Thomas, Seidl, Damrosch—and the great singers, and he advocated a national opera house that would make it to the advantage of the composer and performer to work together. He said that it was not necessary to go abroad to study musical composition, that it was not necessary to go abroad for anything until all that is to be learned here had been learned. The American musician whose education had been entirely European was apt to lose the local, the national feeling that should be the basis of his art. It was not provincialism he favored but originality.

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Mr. Armstrong was in earnest, and his talk was accomplished and authoritative, and enthusiastically attended by a cultivated audience.

The second movement of Mrs. Beach's "Gaelic" symphony and the introductory "legend" of MacDowell's "Indian" suite were among the "illustrations" given by Mr. Scheel and the band. While the former selection may not have definitely settled it that a woman can write a symphony, it at least revealed music of cumulative power and sensitive imagery, and the MacDowell excerpt (owing to the non-arrival of the MS. the entire suite could not be given), with its facile orchestration and remarkable treatment of Indian themes, was, especially after Mr. Armstrong's patriotic appeal, worth going miles to hear. The band was hardly up to the regular season's form, but, nevertheless, Mr. Scheel managed to make the readings delightful. ASHTON STEVENS.

San Francisco.

MUSICAL COLLEGE CONCERT.

On the 6th of December the faculty of the Chicago Musical College gave a concert at Studebaker Hall with three concertos and three orchestral numbers. The concertos were for organ by Rheinberger (by Dr. Louis Falk), the Chopin F minor concerto for piano (by Mr. Hans Von Schiller), as arranged by Burmeister, and the Tschaikowsky concerto for violin (Mr. Bernhard Listemann). The organ concerto suffered somewhat from the organ being not quite ready for use. The piano concerto was the first appearance for more than a year of Mr. Hans von Schiller, who had the bad luck last year to break his arm early in the season. He gave a sound, musicianly and manly interpretation of the Chopin work, his playing being remarkable for rhythmic precision and sound feeling. In the brilliant passages he showed himself possessed of no little virtuosity. For the work of a practical teacher this was one of the best performances given here in many a day.

Mr. Listemann gave a very spirited and masterly performance of the Tschaikowsky violin concerto, limited only by his not large tone. But as his technique is of most consummate character, and his conception full of fire and spirit, it was a performance to hear with a thrill and to remember with pleasure. It was so taken by the audience.

There was one vocal number, an aria from Auber's "Bronze Horse" (why not "iron horse" nowadays?) sung by Mr. John Ortengren; the orchestra was directed by Mr. Borowsky, who closed the program with a triumphal march of his own, showing ambition and a certain tendency to sonorous instrumentation.

Curiously enough the house was not full—a circumstance due to the unique fact that the attendance at the college is now so large that no hall except the Auditorium is large enough to hold the students, if all have tickets, and so no tickets were given out. This

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is a pity, since it deprives the students of one of the best advantages the college has to offer. They will have to move to the Auditorium or else repeat their programs, for the college cannot afford to have efforts of this kind unknown to its students.

RECITAL BY MISS SHERRATT.

November 15th, at Auditorium Recital Hall, Miss Mamie L. Sherratt gave a recital with the following ambitious program :

Toccata and fugue in D minor, Bach-Tausig.
Variations on a theme by Glinka, Liadoff.
Novellette in A major, op. 21, No. 6, Schumann.
At Night, Study, Glazounoff.
Two Etudes, scherzo in B minor, Chopin.
A Night at Lisbon, Barcarolle, Saint-Saens.
Ballade in B minor, concert study, D flat, The Nightingale, polonaise in E, Liszt.

Miss Sherratt has been a pupil of Mr. Godowsky for three years or more and is now a teacher at the Chicago Conservatory. She is a very talented virtuoso, having enormous force and sustained power. She has also many other musical qualities, and every indication points to her becoming a pianist of celebrity and of a distinction long to be remembered. The present writer heard only the first part of the program, but those who stayed through said that her playing improved to the very end, as she overcame the nervousness at playing before an audience accustomed to hearing her eminent master in his incomparable interpretations—a situation which might have appalled a player of more experience. Miss Sherratt has a large repertory and, I believe, is available for recitals before clubs and private classes.

CARL FAELTEN ON THE MINOR SCALES.

Boston, Mass., November 28, 1898.

My Dear Mr. Mathews: I do not know whether you have noticed the enclosed article in the "Etude," to which I wish to draw your attention, the more as it was written on your instigation by accusing me in the June "Etude" of not having thought much about the minor scales since my youthful days. Santa Cäcilia! I may be a great sinner in many ways but as to the point of minor scales, I claim there is not a musician living to-day who has thought and reasoned more about them and about teaching them logically than I have in all these many years. But I have already forgiven you about this long ago.

The subject is, in my opinion, of so much general importance and so little understood that I wished for the widest circulation of my enclosed statement.

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I discriminate three distinct features in teaching: Scales, majors or minors:

1. Teaching of scales as musical units or tone families.
2. Teaching of finger exercises in scale form.
3. Teaching of scale employment in musical composition.

Most people are in the habit of thinking of scales only as finger exercises. To me it is evident that teaching of the second and third above can only be done effectively after a full mastery of the first method. Positive scale knowledge is what we aspire in our fundamental training and what we are able to accomplish by our way of going at it.

As to some of the odd minor scales I could furnish you more good illustrations if you should wish to incorporate them in an article on the subject. Cordially yours,

(Signed) CARL FAELTEN.

THE MINOR SCALES.

BY CARL FAELTEN.

From "The Etude," September, 1898.

A positive understanding of the construction of major and minor scales is one of the fundamental conditions of proficiency in music. The uncertainty which prevails among students with regard to the formation of the scales, especially those in the minor mode, must be regarded as a hindrance to any healthy progress. Articles from various pens have appeared in The Etude from time to time on the subject, and the writer of this article welcomes the opportunity of adding his mite to the discussion. He has had the opportunity of observing thousands of students, who, after years of study, lacked a sufficient knowledge of the minor scales. As a large proportion of these students professed, and even proved, that they have made efforts, with or without a teacher, to acquire such knowledge, their failure may be traced either to the difficulty of the subject, or to the method in which the matter was attacked or presented to them.

The subject itself is not without intricacies, but the main trouble lies usually with the method of teaching and learning. Look, for instance, at the different forms of the F minor scale, as presented herewith.

With which of the forms should the pupil be familiar?

In the writer's opinion, with all of them, because all are in actual use.

Model No. 2 is mostly adhered to in the construction of chords or harmonies. No. 5 is used extensively in vocal and instrumental compositions. No. 1 is adhered to in staff notation. It is the only one which appears without any auxiliary accidentals, and it frequently occurs in compositions. No. 3 sounds somewhat unfamiliar

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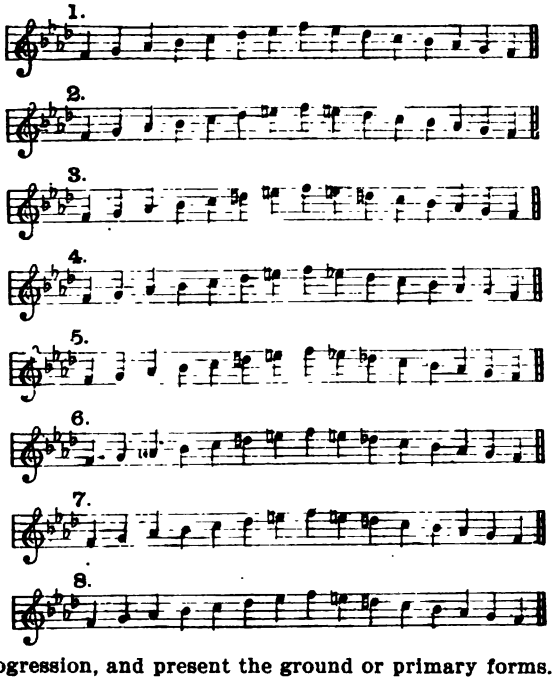
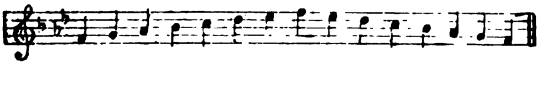
in its downward progression, but is freely employed by classic writers. Nos. 1, 2 and 3 contain the same tones in upward and down-

ward progression, and present the ground or primary forms. Nos. 4, 5, 6, 7, and 8 differ in their upward and downward progressions, and present composite or mixed scales.

The next question is, In which order should we present these scale forms to our pupils?

After deliberate consideration the author decided to begin with model No. 1. The logical reason for this decision is that staff notation, pure and simple, adheres to this form. It has been proposed by some musicians to change our system of writing in the minor mode, and express, for instance, F minor with the following signature:



Should this be adopted by composers and publishers, the writer would begin with model No. 2. But it is very improbable that this change will ever come or find the sanction of conservative musicians.

The author, in his fundamental training course, adopted the term "pure minor" for model No. 1, "harmonic minor" for model No. 2,

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and transferred the name "melodic minor" from model No. 5 to model No. 3. The remaining models are not honored by specific names, but according to our system, No. 4 could be known as "harmonic pure;" No. 5 as melodic pure"; No. 6 "melodic-harmonic"; No. 7 "harmonic melodic"; No. 8 "pure melodic."

As it is not our purpose to keep our pupils in ignorance of existing terms, we add after the matter is clearly understood that our "melodic pure" model No. 5 is known as the melodic scale.

Some theorists and musicians recognize only the existence of models Nos. 2 and 5; especially ignoring the existence and use of models Nos. 1 and 3.

An examination of the following examples will remove all doubts on this subject:

Model No. 1:

Schumann.—Op. 68, No. 39, upward progression in first and second measures.

Mozart.—Fantasie C minor, No. 2, measure 5.

Chaminade.—La Zingara, measures 9 and 10, etc.

Godard.—Etudes Rhythmiques, Op. 149, No. 2, measures 9 and 10, etc.

Chopin.—Valse A minor, Op. 34, No. 2, measures 1 to 4, etc. Mazurka, Op. 7, No. 3, measures 11 and 12.

Beethoven.—Violin Sonata, Op. 30, No. 1, first movement, measures 177 to 179.

Model No. 3:

Illustrations of model No. 3, especially the downward progression, may be found for instance in:

Handel.—Air of suite in D minor, end of first part and beginning of second part.

Bach.—Set of ten easy pieces edited by Carl Faelten, published by A. P. Schmidt. No. 2, Song, measures 4 and 5 of second part. No. 6 5th measure from the end of the trio. No. 10, 1st measure of second part.

Bach.—Two part studies, edited by Carl Faelten. No. 25, Duetto in E minor. Partita No. 2, Caprice.

Beethoven.—Violin Sonata, Op. 30, No. 2, first movement, second part, measures 13 to 24. Sonata, Op. 53, first movement, measures 23 to 26, right-hand passage. Sonata, Op. 57, third movement, measures 103 to 108, left-hand figures, the same 13 measures before coda. Sonata, Op. 90, measures 33 and 34. Thirty-two variations in C minor. See end of the 31st variation and the first half of the 32d variation.

Model No. 8:

Musical combination of No. 1 ascending and No. 3 descending. See, for instance, Bach, Air from Partita No. 6, opening measures.

In face of these illustrations, to which could be added numerous

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others, the assertion that such scale forms are not used becomes untenable. Some teachers may not like them, but we can not teach only what we like; we must teach what exists. The teacher of composition may, of course, advise his pupil to use these combinations moderately or not at all, if he thinks best, but this is an entirely different issue, and has nothing to do with primary instruction.

GODOWSKY RECITAL.

Immediately after his return from a very successful tour, during which he played the Saint-Saens concerto in G minor with the Paur orchestra in New York and the Saint Louis symphony orchestra, and recitals at Baltimore and Boston (everywhere being noticed with great distinction) Mr. Godowsky gave the recital program mentioned in a previous issue, this being his sixteenth program before the Chicago Conservatory. The place this time was Studebaker Hall, which was entirely filled with a splendid audience, and the program this:

Carnival, Schumann.
Eclogue, At the Spring, and Concert Study in F minor, Liszt.
Variations on a theme by Paganini, Bk. I, Brahms.
Sonata in B minor, Chopin.
Moto Perpetuo, Capriccio, Valse-Idylle, Badinage and Concert Paraphrase of Chopin's waltz in E flat, Op. 18, Godowsky.
The Overture to "Tannhaueser," Wagner-Liszt.

On this occasion it happened unfortunately for the comfort of the pianist that he was not at his best, his physical force being impaired through much travel and strain. Nevertheless the playing was delightfully musical in every part. Mr. Godowsky's interpretation of the Schumann "Carnival" and the Chopin sonata in B minor are two pieces of work of supreme value.

As Mr. Godowsky plays it, the "Carnival" is full of poetic spirit and, provided one knows it well enough to keep place in the program, one can enjoy it prodigiously. In Boston, the critics pronounced it inferior to Rosenthal's brilliant interpretation; but the well-known composer and pianist, Mr. Arthur Foote, sent a note to Mr. Godowsky saying that his interpretation was the most beautiful he had ever heard—an opinion in which I fully share upon my own account. Indeed, there is something discouraging to ordinary players in finding a work of this character, which from a technical standpoint is difficult without being impossible, so full of unexpected beauties, every one of which turns out on examination to be really suggested in the notes and no doubt intended by the composer. Both this and the sonata were wonderful examples of precision, dignity, musical quality, and great delicacy of sentiment, without anywhere an over sentimentality.

The newspaper notices of the Godowsky compositions took them

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upon the impression they make upon a casual observer at a single hearing. The so-called "Badinage" is the combination or free paraphrase of the Chopin "black key" study and the octave study in G flat in opus 25. It is a wonderful piece of work for the composer, and equally wonderful for the player, from a technical standpoint, although in Mr. Godowsky's opinion by no means impossible for a great many pianists, if they are willing to observe his fingering and do a little serious practice. In Baltimore and Boston this number made a distinct popular hit; in Chicago it passed with less notice.

The "Moto Perpetuo" is a prodigious piece of fast playing, which having originally been written in the key of F has now been put up a semitone, into G flat, and newly improved. As some of the papers had been publishing stories of some one playing as rapidly as fifteen hundred notes in a minute, I had the curiosity to look up the speed of Godowsky's playing of this number. Of course fifteen hundred notes a minute would mean twenty-five notes a second, which could only be done, if at all, in a routine series, like a scale or arpeggio. Mr. Godowsky's "Moto Perpetuo" is not of this character, but a musical figure is persistently carried out in a variety of chords and keys and supported by counterpoint which has to be determinately conceived by the player. I found that his usual concert tempo in this piece gave about nine hundred notes in a minute; but he was able to increase the speed, without difficulty, to about twelve hundred notes a minute.

One of the most beautiful of these new pieces is the "Valse Idylle," which is very fascinating. The concert paraphrase upon the Chopin waltz is enormously difficult and showy, complicated, as usual with Godowsky, by two or more themes at once in different voices. It is a mere play of wit and is to be taken as such.

The concert concluded with the tremendous transcription of the "Tannhaueser" overture, played beautifully despite weakness and fatigue. The attitude of the audience towards the artist was everything that could be desired; and so also was that of the world-famous virtuoso, Rosenthal, who was an interested and highly appreciative listener.

ROSENTHAL IN THE LISZT E FLAT CONCERTO.

Mr. Rosenthal made his first appearance of the present season in Chicago in the Liszt Concerto in E flat, which he played in a tremendously brilliant and telling manner. There is nothing to be said of a performance of this kind beyond acknowledging its astonishing power and effect. In these qualities this pianist stands without a rival. For a recall he played in the afternoon the Chopin A flat Valse, opus 42, with immense speed and precision. His tone is a little hard, and precision combined with speed or force according to the mood of the music, seem to be his ideals.

According to the New York papers his playing there was of the

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same qualities as already shown here in the Liszt piece. In all, apparently, the brilliant and public effect are what he seeks; and it would seem from the notices of his playing that he has not yet learned that the public pays better in the long run for music which touches the heart. This was the secret of Paderewski's success.

RECITAL BY MR. WILLIAM H. SHERWOOD.

December 15th, in Studebaker Hall, came the first of four piano recitals by the distinguished American pianist, Mr. Sherwood. The program:

Beethoven, "Waldstein" sonata.
Chopin, Preludes, Nos. 7 and 16, Fantasia in F minor, scherzo in B flat minor.
Schumann, Carnival.
Bruno Oscar Klein, the Secret of Love.
Arthur Foote, Toccata.
Sherwood, Autumn (new).
Dayas, Polonaise in A minor.
Rubinstein, False Note Study, Fifth Barcarolle, Staccato Study in C.

A very good audience was in attendance, showing the interest the nowadays rare appearance of this artist awakens. It is to be regretted, however, that the playing was not up to Mr. Sherwood's former reputation. About two years ago he made an appearance in Central Music Hall, when he played admirably, and in a manner to confirm and renew his reputation as a good all-around master of musical interpretation. On the present occasion he was not so fortunate, although he was well treated by the press. His playing was generally wanting in good rhythmic quality, fine expression, and smoothness. It was equally deficient in virtuosity. If one may judge from appearances, the program had not been sufficiently practiced, and I should say further that the artist may have been more concerned with his fingers than with the music he was playing. Such, at least, was the impression inferable from the work. Mr. Sherwood's hand was originally so unsuited for piano playing that he became a pianist only by dint of much hard work to overcome the natural limitations of his apparatus. For several years he did overcome them and was undoubtedly one of the best native players we had, up to about fifteen years ago. Within the past few years, however, a higher standard has been set up, and it would not have been possible for Mr. Sherwood to measure up to it without undergoing much practice and the study of new material, for there always comes a time when practicing the old material fails to get a player out of his rut. Had Mr. Sherwood gone into the study of Brahms, the greater things of Liszt, and the newer transcriptions by Joseph Rubinstein and others, he would probably have maintained his well earned pre-eminence. It would not yet be too late, if he could dis-

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abuse himself from the muscular self-consciousness which, to judge from his writing about piano playing, underlies all his work, and which certainly underlies the appearance of his playing. The second recital will take place January 12th.

ROSENTHAL RECITAL.

Mr. Rosenthal gave one piano recital in Chicago with program containing Beethoven's Sonata, Op. 109; Schumann's Carnival, Chopin's "Berceuse," "Barcarole," "Deux Nouvelles Etudes," "Valse," D flat major (arranged by Rosenthal), the Schubert-Liszt "Linden Tree," Davidoff's "At the Fountain," and Liszt "Don Juan" Fantasie.

One of the best pieces of work in this recital was his playing of the Beethoven Sonata, which was clear and satisfactory. The sonata originally announced for this occasion was the one in C minor, opus 111, which is a much greater work than this opus 109, but the latter contains some pleasing variations and is generally a light and pleasing work.

Mr. Rosenthal's version of the "Carnival" was praised in the most hysterical manner in the East. Very much can properly be said in its favor; it was an extremely brilliant performance, but from an interpretative standpoint seemed in places wanting in fine musical quality. The Chopin studies and his own version of the waltz in D flat were played as near perfection as we are ever likely to hear them, as also was the Davidoff piece.

The program closed with the enormously difficult fantasie on "Don Juan" by Liszt. This is one of those flashy, trashy pieces which Liszt used to play at his own concerts between 1830 and 1840, when as yet the public had not become reconciled to the music of Chopin and were only ready to recognize Liszt as a stupendous virtuoso. The Hungarian Rhapsodies have an effect of reserve and severity of finish when compared with this beastly piece of pyrotechnics, and the artist who presents this composition on his program at this late day assumes a musical responsibility which is at least unbecoming.

In all the playing in this recital the masterly technic and full and sonorous tone, and in general qualities of intelligent musicianship were constantly in evidence; in other words Rosenthal showed himself one of the greatest masters of piano playing at present on the stage. That his art is one sided to some extent is merely its human limitation, but at least all those who like powerful tone on the piano, brilliant passage work and extreme brilliancy, combined with a large amount of intelligence and occasional illustrations of fine taste, can depend upon having all these qualities illustrated in Rosenthal as completely as they are ever likely to hear them.

CHICAGO MENDELSSOHN CLUB.

The Chicago Mendelssohn Club opened its season December 7th,

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with a very pleasant concert in Central Music Hall, under the direction of Mr. Harrison M. Wild. The program contained a number of part songs for male voices, as follows:

"Hope," Mohr.
"The Collier Lassie," MacDowell.
"On Venice Waters," Macy.
"Chorus of Spirits and Hours," Buck.
"Under the Linden," Bruschweiler.
"Evening Serenade," Pache.
"Three Chafers," Truhn.
"Gipsy Love," Arnold Krug.

The solo artists of the occasion were Mr. Gwylim Miles, baritone, and Mr. Max Bendix, violinist. Mr. Bendix played admirably and gained plenty of success. The baritone, Mr. Miles, has a fine school, a good voice and a beautiful delivery of English text without impairing the legato. The club showed careful training, and the songs went extremely well. The voices are fine and Mr. Wild evidently holds a strict rein. The pieces by Buck and MacDowell were perhaps the best on the list. The audience was large and stylish.

THE APOLLO CLUB IN THE "MESSIAH."

The twenty-seventh season of the Apollo Club opened with two "Messiah" concerts December 19th and 21st. At the second of these the solo artists were Mrs. Genevieve Clark Wilson, Miss Mary Louise Clary, Mr. Whitney Mockridge, and Mr. Myron Whitney, Jr.

To deal with the solo artists first, they were none of them particularly distinguished. Mrs. Wilson sang very creditably indeed; Miss Clary has a very large contralto voice which is admired by some; Mr. Mockridge lacked volume for a hall so large as the Auditorium; Mr. Myron Whitney, Jr., showed a musical voice and a good school. While as yet wanting in solidity and volume, he seems to be a young singer from whom good things may be expected later on. His father, the celebrated basso, Myron Whitney, has now been off the stage for so long that he is hardly remembered as a concert singer; nevertheless from about 1863 to 1883 Mr. Whitney was distinctly the best bass singer in America. He had a very large and ponderous voice of fine quality and he had received careful training; no doubt the son has had much of his training from his father, and he could hardly receive it from a more competent singer.

The greatest interest of this concert centered in the first appearance of the new conductor of the Apollo Club Mr. Harrison M. Wild, and the singing of the chorus under his leading. Very naturally, considering the familiarity of the Apollo singers with this work, all the choruses went well, with a sureness that comes from long experience. Most of the tempi were too fast and there was little sentiment, although in a few of the climaxes there was a very large

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volume of sound. Mr. Wild showed a fairly reliable beat, a tendency to take the time too fast and to hurry after the movement had commenced.

The Apollo Club seems to be starting out on a flourishing season from a business point of view, very good houses having come to the "Messiah;" the ranks of the singers are still reasonably full, about four hundred being present on the second evening of the "Messiah."

"DEJANIRE," BY SAINT-SAENS.

Of this new work M. Saint-Saens, in Figaro, November 11th, gives the following account:

It has already been told how while conversing at Beziers, in the old arena, where we had gone to witness the famous bull fights, Messrs. Castlebon de Beauxhostes and I had the first idea of "Dejanire," or, more precisely, of some sort of spectacle adapted to displace for two days only, unfortunately, in place of the bull murders habitually committed there.

Returning to Paris; I mention the project to my dear friend, now lost to us, Louis Gallet. Already he was working at a "Dejanire," not having yet decided whether he would make it a drama or an opera. Gallet read me the scenario; I instantly saw in it the spectacle I had dreamed for, Beziers. We went to work, Gallet at his play, I, a little later, at the music, and Castlebon at the material organization and place of the representations. It was thus, thanks to a general concensus of good will, that 'Dejanire" was played, they say with some success, the 29th and 30th of last August.

M. Paul Ginisty, who had been our collaborator in the South, and had found for us as interpreters the best artists, thought that in spite of the total difference of the affair—the work having been written in broad lines and for the open air—"Dejanire" would make drama and music a good figure at the Odeon. The distribution was planned. The creators at Beziers, almost to a man, were those of the Odeon, except M. Dauvilliers, who was replaced by M. Valmont. For the execution of the musical part we had recourse to M. Colonne and the talent of his orchestra; finally, M. Cleret, of the opera, planned a short ballet for the fourth act. I nearly forgot Mlle. Lina Pacary—my beautiful Catherine of "Henry VIII." of London—and M. Gogny, to whom were confided the soli of the chorus. M. Dherbilly, the general scenic artist of the Odeon, has made entirely new scenery, of which the public will judge.

The score, conceived naturally for open air, is of a very broad and simple conception. Without going into archeology pure and simple, as in "Antigone," I have employed very often Greek modes, which seemed to me necessary for completing the character of the subject. Not having, as at Beziers, three orchestras at my disposal, I found it necessary to remake the instrumentation and confine my-

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self to the usual resources. The chorus sings almost always in unison, after the ancient manner. An entirely new piece has been put at the beginning of the third act, and we have been obliged to suppress totally the prologue, which was addressed mostly to the town of Beziers, and was delivered so charmingly by Mlle. Rabuteau, who to-day is having a fine success at St. Petersburg.

As to the ballet, regarded as useless at the Odeon, it has become the symphonic introduction to the fourth act. Where is the vast space of the Beziers arena? Where the glowing sun, which itself seemed part of the play, in beaming out upon the funeral pyre of Hercules, at the moment when he demanded of Jupiter, his father, to send him fire to put an end to his horrible sufferings? Where the fifteen harps of the orchestra? At the Odeon we have only two, happily these are excellent.

This is all I wish to say of "Dejanire." A sad regret runs through the last rehearsals. Louis Gallet is gone. He was the most conscientious of authors, and never before has he failed to stand by me until our joint work has made its appearance before the public.

C. SAINT-SAENS.

"THE MESSIAH" AT EVANSTON.

The improvement of the musical department of the Northwestern University, under the direction of Prof. P. C. Lutkin, has been very remarkable and encouraging. For more than twenty-five years this university was allied to a succession of musical directors of phenomenal incompetence and absence of all the elements making up educators or artists. That such a state of things was tolerated so long created a strong á priori impression against the competence and high ideals of the university. Fortunately all this is now a thing of the past. Mr. Lutkin had to create a musical department anew, having for his foundation nothing whatever in local history, esprit de corps, or musical intelligence, although the town of Evanston contains a large percentage of well instructed and enthusiastic musicians, the place being one of the best suburbs of this great city.

Under Professor Lutkin, his associate, Mr. Harold Knapp, has built up a very good violin department and maintains a good string quartet which gives frequent concerts. They have, I believe, a student orchestra (I know not of what stage of development), and the music department is also well manned. Next to Prof. Lutkin, in the piano department they have Mrs. George A. Coe, a pupil of Barth and Moszkowski, of whom mention has been made in this department before. Mrs. Coe is a good pianist and an able teacher. Prof. Lutkin is building up a town interest, and is conductor of the Evanston Musical Club, which numbers about one hundred and forty singers, of whom all but about fifteen are from the town, the remainder from the college. This club gave Handel's "Messiah," December 15, to a very large audience and with success. The chorus

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sang with good spirit and intelligence. Mr. Lutkin, who is a young director, seemed somewhat hampered by the picked-up orchestra, and there was not evident all the precision possible for this music; still everything went successfully and some things very well indeed. The solo artists were Miss Jennie Osborn, soprano; Mrs. Sue Harrington Furbeck, contralto; Mr. Holmes Cowper, tenor, and Mr. Charles W. Clark, bass. Miss Osborn, whose beautiful voice is well known, was not then in good voice, being suffering under a severe cold which made it a difficulty to speak aloud. Nevertheless she was able to conceal this fact to a good degree in her singing. The most satisfactory work of the evening was that of Mrs. Furbeck, which was very fine indeed. The gentlemen were both good, but the bass part in this oratorio is not in Mr. Clark's best range and his voice rather wanted sympathy. Nevertheless it is a great thing for so good a performanee to be given in any town by local resources upon the choral side. The solo artists, also, were as good as we usually have in the city.

It is a great pity that Mr. Lutkin could not go further and organize and train a chorus of students. The material would necessarily be somewhat indifferent, and it would be necessary to study lighter works; but the advantages of such a chorus would be many and it would be a means of inciting similar organizations in the homes of the students when their school days were over. This is a kind of work which Dr. Rice has done at Oberlin for many years and Prof. Stanley is doing at Ann Arbor. There ought to be two grades of choral work in every university or college: First, the elementary chorus of students entirely; then an advanced chorus, mainly of town singers, with the advanced singers of the college. In this way it would be possible to give about six concerts a year and cover considerable ground. W. S. B. M.

"WHAT IS VOCAL SCIENCE?"

To the Editor of MUSIC:

In "The Passing of John Howard," published in the October MUSIC, we find the following rather remarkable statement: "Vocal science is in its ebb condition. Dr. Lennox Browne and Emil Behnke's book, 'Voice, Song and Speech,' marked the high-water mark of the Helmholtz-Tyndall epoch." This is complimentary, but is it deserved?

On page 128, seventh edition of "Voice, Song and Speech," we read that the proper way to start a tone is to have "The vocal ligaments meet just at the very moment when the air strikes them." It would be interesting to know in what way Messrs. Browne and Behnke fill the space lying between the vocal ligaments and the point from which the breath starts on its journey to strike the ligaments. The only thing which would answer their purpose would be a vacuum. Think of two scientific men each having a vacuum in his

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windpipe and asserting that other people ought to have! Such is the "high-water" mark of vocal science. Yet this same manner of starting a tone is quoted as authoritative by many writers who ought to have known better.

Messrs. Browne and Behnke wrote as though the entire under-surface of each vocal ligament were placed at right angles to the inside of the tracheal wall, yet the cuts on page 154 of their book clearly show that the under approach to the vocal ligaments is gradual, being wedge-shaped, with small end uppermost.

Under the heading, "On Voice Cultivation," these two men of science have written at length on the subject of breathing. After considerable discussion the conclusion to which they come is, "The criterion of correct inspiration is an increase of size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest breathes wrongly." Note that this is their manner of breathing for voice cultivation. Only a moment's thought is necessary to prove to one's own satisfaction that this is the breathing of inaction, and if anything demands action, it is singing. The criterion given is quite correct for a person who has nothing to do but "prove all things; hold fast that which is good." Lift some weighty object, take aim with rifle or revolver, even assume an attitude of defiance or of triumph, or any other pose indicative of action; in short, perform any act which requires either skill or strength (singing requires both) and, during performance, almost invariably will the lower part of the body instinctively brace up the upper part. In other words, the abdomen will be drawn in more or less, and the chest will be more largely expanded. To increase the size of the abdomen at such times requires a decided effort of will, while in its performance one can but become conscious that he is working against himself. Yet such is the course so strongly advocated by Messrs. Browne and Behnke, while they as strongly condemn that which springs from natural inward impulse. The one is the teaching of scientists, so-called, and the other the teaching of the oldest school of singing in existence.

"Although, however, the abdominal mode of breathing may be the natural mode of inspiration, there can, I think, be no doubt that in singing it is not the most effective. On this point, in consequence of Mandl's teaching, the empirical traditions of singing were abandoned some years ago in favor of what was supposed to be the teaching of science, and now singers are often taught to breathe by pushing down the diaphragm and protruding the stomach."

In Sir Morell Mackenzie's "Hygiene of the Vocal Organs," from which the above quotation is taken, this matter of breathing is ably treated. There, by the cold logic of mathematics, is it proven that "Concave abdominal inspiration without the slightest doubt affords most chest volume."

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"It may be added that there are other facts pointing to the same conclusion. The most casual observer must have noticed that when a great muscular effort has to be made the abdominal walls are drawn in on inspiration. The diver who is going to plunge into the water, the warrior who is about to deliver a mighty blow, instinctively draw in and fix the abdominal walls."

To sum up: In breathing with flat or concave abdomen, there is far more control over expiration than when the diaphragm is displaced; the act can be regulated absolutely by the will to suit the requirements of the vocalist."

The earlier in life one can find truth, the longer will he have to apply it with the ultimate result of largest growth. Error warps and stunts. Among young readers there is a general tendency to unquestioningly accept as truth whatever they may see in print. To them print is a hall mark for reliability. It is therefore unfortunate that a book giving such erroneous descriptions of two of the fundamental principles governing right voice production should be called a "high-water mark" of any epoch save that of error.

H. S. KIRKLAND.

"ULYSSES" A LA BOSTONIANS.

December 19 the Bostonians produced a new opera called "Ulysses," the book by Mr. Roland E. Phillips; music by Mr. W. H. Neidlinger. The story is a travesty of the Ulysses myth. The dialogue is extremely light, stupid and would-be funny, and the situations not particularly laughable. The songs are regarded by the musical composer as much better than the lyrics commonly written by other librettists, such as Harry B. Smith, and the like, a judgment which at once shows me how little I know about comic opera.

The audience on production night found several of the songs agreeable and there was quite a bit of applause after most of the numbers. The verses, however, rarely rise above the rank of doggerel and nonsense variety.

Mr. Neidlinger, the composer, has made for himself quite a reputation as the author of a number of songs which have had a large sale, and several part songs which are esteemed. He is one of those composers of the modern kind who hold that every poem has within it a certain atmosphere, and that the words themselves suggest a melody. This theory is true within limitations, the exact nature of which appears as yet to have eluded Mr. Neidlinger. In many of his songs he starts off at a good pace, bringing up all of a sudden upon some particularly attractive word, which he prolongs and perhaps changes the harmony under it. This word being settled with, he takes a new start, only to repeat the process later on, and so on to the end of the lines. The result of this method is that while the unfolding of volumes of unforeseen meaning in the word selected as holding points comes to the hearer at first as a sort of surprise, a

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succession of surprises of this kind affords the song as a whole no unity or collected impression, but in place thereof a series of unrelated impressions, wholly wanting in the cumulative force of melodic and rhythmic treatment.

I do not say that there might not be something in this theory when applied to short forms, like a song; but when applied to opera it is out of place, since it ignores one of the most persistent laws under which music operates to produce an emotional impression. Light opera has to depend upon music for what we might call its basic effect, the mirthful mood, into which the jokes and funny situations so readily fit. This kind of mood arises when the hearer is subjected to sprightly rhythms, flowing easily along without break or hitch, and easy melody, now and then rising into something more expressive. When a light opera starts out in this manner, there is room presently for a real musical effect by some novelty in melody, harmony, or rhythm, or better, by all of them combined, and so cunningly suitable that they seem to have grown out of the words and the situation. All well-made light opera is full of this sort of thing. Read over again any of those by Suppé, Strauss, or even our own Victor Herbert, or De Koven—all of whom are masters in operatic construction.

In his manner of working, Mr. Neidlinger forgets that music of the modern world is first of all music absolute—depending for effect upon rhythm, melody and harmony, with tone color added by the orchestra. All the apparently spontaneous effects in a well-made opera become so in consequence of their falling after the mood of the work has been established, through this ordinary application of the principles of musical invention and spontaneity. And even where there is an effect more purely vocal, it will be found that underneath it the orchestra is carrying on a musical work more or less independent, which supports and greatly emphasizes the intended effect of the singer. For want of this musical background and for want of a rationally conceived text for the songs and choruses, having understandable meaning, or words which the hearer can make out, I have no doubt that Mr. Neidlinger's work appears worse than it really is. It is possible that when the company has had more time to fully master the meaningless text, the work will be given with more effect than it was on this occasion. I am free to say, however, that after one hearing there is no single musical movement in the whole opera which has left upon me an appreciable impression other than that of weariness and jabber. The published libretto of the opera is mostly filled up with topical songs for Barnabee, with multitudinous verses and for numberless recalls, and it is possible that when this branch of the "trouble" gets into good working order, the hearer will find more to enjoy.

This notice would be very unjust if it failed to notice the excellence of the chorus material of the Bostonians and the pleasing

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singing of Mrs. Bartlett-Davis, Miss Helen Bertram and Miss Josephine Bartlett. Mr. McDonald also is entitled to credit for his own songs.

In conclusion, inasmuch as the disposition to compose comic opera seems to be rampant among the young of both sexes, assuming in this country the character of an epidemic, I would give young composers a word of advice, or rather, several of them: First, I would advise them to learn music well, to master musical construction under a practical teacher until they have acquired a fluent technic. The successful light opera composers, such as Offenbach, Suppé and Strauss, are extremely clever from a musical point of view. When you have got workmanship of the freely running, sprightly kind, you have at least one good quality for the listener to fall back upon.

Second. One must do as Mr. Neidlinger has done, make a careful study of vocal effects and find out how to place the music for the voice so that good effects can be made by singers who are up to their business.

Third. Be sure and find a few opportunities for serious singing; they must be legitimate opportunities, however. Consider the delight which everybody gets from the second act of the "Serenade," or even from such less significant works as the madrigals to be found now and then in De Koven's operas. One good musical opportunity in an act will help it enormously.

Then, fourth, study the art of stage construction and of grading so that the singing will work up to a climax. And finally do not consider yourself above the great art of orchestration and of the opportunities in it, so that when you have accomplished all the clever thematic work you care to you will find room for many and many a little touch of color, which will help out the opera extremely.

To resume again about "Ulysses," I find a number of very good choruses introduced without sufficient preparation, in consequence of which they lose much of their value. I find two or three songs which would be very respectable if they had a rational text. I find a certain cleverness of patter songs, provided they are not sung too slow. So on the whole I would say that Mr. Neidlinger seems to me like a well meaning young composer who has mastered a part of his art, but has neglected other very important parts of it. I think if he went on and composed a half dozen more light operas, and succeeded in getting them played enough to really understand their merits and defects, he might attain a very respectable place in this department.

MUSIC IN NORTHWESTERN UNIVERSITY.

My dear Mr. Matthews: In response to your question as to what we are doing in music in the university, I send you today some printed matter showing that we are maintaining an orchestra, string

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quartet, etc., and are giving a variety of students and faculty concerts and recitals. You will notice in our circular of information that the theoretical courses are unusually complete.

In the two years' normal course students attend two recitations in harmony per week, two in musical history and one in harmonic sight-reading (which includes dictation, ear tests, etc.) the first year, and the second year they have one recitation in harmony, one in analysis, one in musical form (which includes also elementary composition) and two in counterpoint. The discipline is strict and the work thorough. I doubt if any school in the country gives an equal amount of time to these studies as a part of its regular courses. With us they are made the vital part of graduation requirements. We have several students who are doing advanced work in composition and fugue. They have done eight-part work as well as double and triple counterpoint. I think we will have something tangible to show in the way of well-schooled composers in a few years, something which few schools make any specialty of.

While our theoretical work is comprehensive, we are also doing very good work as an "applied art," and our advanced students will show at any time what it amounts to. They are not put on concertos as soon as they can finger the chromatic scale and cross hands, but serve a good long apprenticeship and systematic routine work. You have always been interested in earnest efforts to attain the higher things and I thought you might not be fully aware of our aims and actual accomplishments.

Respectfully, P. C. LUTKIN.

OPERA AS ART.

The Carlsruhe correspondent of "Le Guide Musicale" notes the following operas as having been produced at Carlsruhe in one month, with the exclusive resources of the theater, under the direction of Felix Mottl. All four operas of the "Ring," the "Fantasie Enchainée" of Schubert-Mottl, the "Magic Flute" of Mozart, "Beatrice and Benedict" of Berlioz, and two successive representations of Berlioz's "Troyens." The greatest surprise was the "Beatrice and Benedict" of Berlioz. The opera had never been presented since its first production at command of the king for the inauguration of the theater at Baden-Baden, for which occasion it had been written. After that it was produced once each at Weimar and Hamburg. Originally it contained a great deal of dialogue, but for this occasion Mr. Mottl set the dialogue in recitative, and it is said that he did this in a very masterly way, scoring the dramatic parts of the recitative with such cleverness that the change of hand from Mottl to Berlioz was scarcely, if at all, perceptible. The work as well as the "Troyens" was presented with most loving care and very naturally awakened great interest. This kind of thing never happens where the public is gone crazy upon the stars and remains indifferent to all works except those already familiar.

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MINOR MENTION.

A lecture on Mendelssohn, in the chapel of Beloit College (Wisconsin), November 21, was notable for a very good list of illustrations, embracing an adagio from the first violin sonata, several solos from "Elijah," the first organ sonata (played by Mr. B. D. Allen), and some choral selections from "The Hymn of Praise," the chorus consisting of the united choirs of the College Association and the First Congregational Church. The lecture had also a commercial value, the proceeds being for the benefit of the organ fund of the First Congregational Church.

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Mr. Ernest R. Kroeger gave his first piano recital of the season at Association Hall, St. Louis, December 5. He played the Beethoven sonata in E flat, opus 31, the Grieg ballade in G minor, four pieces of his own, two little pieces by Bach, four of the Davidsbuendler of Schumann (Nos. 4, 5, 11, 17), the Rachmaninoff prelude in C sharp minor and a Passepied by Bach.

* * *

The coming woman seems to have already arrived. How else are we to account for a young pianist giving an organ recital such as Miss Sara E. Wildman gave in Chicago, November 29? Besides several short pieces, she gave Thiele's Chromatic Fantasia and Guilmant's first organ sonata.

* * *

At the Lamoreaux concert, November 13 (Paris), the program contained the "Egmont" overture of Beethoven, Tschaikowsky's "Elegy" for strings, the "Euryanthe" overture of Weber, and the entire first act of "Tristan and Isolde"—sung, of course, in French, with Mme. Litvinnie as Isolde. The fragment from "Tristan and Isolde" was announced to be repeated the following Sunday. It was scheduled to occupy one hour and twenty minutes.

* * *

The Philharmonic Society of Dayton, Ohio, celebrates its silver anniversary upon the satisfactory ratio of twenty-five to one. Mr. W. L. Blumenchein has been its director for twenty-one years. The three concerts of this year will have the following: January 17, 1899, Gounod's "Mors et Vita"; about Easter, Handel's "Messiah"—both works with local soloists. In May, a miscellaneous program. This certainly looks well for a small provincial city. Why are there not more such? Also, why are there not more music teachers and directors who are able to round up a twenty-one years' service with work of this kind?

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To the already long list of coming women who have valuable musical works in MS, and others untold in petto, must be added the name of Miss Caroline Nutting, of Belvidere, Ill., who has written several pleasing songs of poetic intention.

* * *

To all school-girls the advice is given: Be sure and study theory and practical composition thoroughly along with your other work. There is no knowing how soon you may want to compose, and when that time comes it will be an advantage with most publishers if the spelling and punctuation are conventional. Publishers and artists are narrow-minded in these points and the bold originality of some of the American writers, like Cyrano's nose, is "too much."

* * *

Mr. Otto Pfefferkorn is now playing an interesting series of piano recitals at the Armour Institute, of which he is the musical director. The six programs of this series Mr. Pfefferkorn played in London last summer at the Virgil school. The list opened with the Chopin Fantasie in F minor, opus 49, and included a variety of interesting and important works, testifying to the artist's wide reading and catholicity of taste.

* * *

Mr. N. J. Corey is playing some remarkable organ music in Detroit. At his thirteenth free recital, December 13 (a queer conjunction of fatal numbers) the following were included. Sonata in the style of Handel, by Wolstenholme, the lovely prelude and fugue in C minor by Bach, and a variety of lighter and more pleasing selections.

* * *

At a recital in the studio of Mr. W. L. Blumenchein, at Dayton, Ohio, a pupil played the first Beethoven sonata, the "Fair Rosamonde," variations by Schubert, and the twelve "Lyric Pieces," by Grieg. In the same concert another pupil sang no less than eight songs by Schumann, four being from the "Woman's Love and Life" set.

* * *

Mrs. Minnie Fish Griffin lately gave an entire evening of songs by a sixteen-year-old composer named Hammond. Seventeen songs were given.

* * *

Gilbert and Sullivan's opera of "The Mikado" has been translated into Italian and is being given with great success in Italy.

* * *

The American singer, Emma Nevada, of star-spangled banner fame, has lately been singing in Italy with good success.

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Mr. B. J. Lang has projected, and is carrying out, in Boston, a thoroughly characteristic and interesting scheme which is nothing less than the performance of the Bach concertos for pianoforte under conditions as nearly as possible those which the composer intended (except the wigs). The first concert took place December 1, at Association Hall, and the program included the concerto in C major for two pianos (Madame Helen Hopekirk and Mr. Lang), the concerto in D minor, played by Mr. Lang upon an Erard harpsichord, and the concerto in C major for three pianos (Mr. Arthur Foote, Mr. Proctor and Mr. Lang). The second program will include the concerto in C minor for two pianos (Mme. Szumowska and Mr. Lang), the concerto in F major for harpsichord (Mr. Lang), and the concerto in D minor for three pianos (Mr. Baermann, Mr. Wilhelm Gericke and Mr. Lang). All the concertos are accompanied by strings and flutes.

* * *

To many music-lovers it is an eyesore that the program books of the Boston and Chicago orchestras are so "cluttered up" with advertisements and in many cases the annotations so slovenly done. It is to be hoped that the governing powers of the Chicago Orchestra will note the judicious annotations provided for their recent concert in Minneapolis by Mr. H. W. Gleason, and the elegant manner of the publication. It forms a little book of sixteen pages, with copious musical citations and without any advertisements whatever. It is also printed upon good paper. This is the kind of thing which ought to be furnished the attendants in Chicago, Pittsburg, New York and Boston. But it will not.

* * *

Mr. Stearns has presented his collection of rare musical instruments to the University of Michigan and it will be duly installed in the college museum. This collection is stated to be one of the richest in this country, ranking next after that of the Metropolitan Museum of New York, and perhaps that of Mr. Morris Steinert, of New Haven. A handsome catalogue will soon be published and placed on sale.

* * *

At Scio, Ohio, a pupils' recital afforded a variety of pleasing selections, the whole opening with a "Pipe Organ March." This reminds the chronicler of the newspaper man who spoke of Clarence Eddy as a distinguished "pipe organist." This American solecism is due to the improper usurpation of the term "organ" by the American melodium—the latter being a reed instrument of many stops and few vibrators.

* * *

Speaking of program books in bad taste, Mr. Godowsky was "hoodoed" in Boston by one of the most absurd collections of bio-

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graphical matter which any artist ever had to face. The "passionate press-agent," as Mr. Philip Hale calls him, Mr. Johnston, came in for a nice load of abuse from all the leading critics; and the artist had to play well enough to overcome the unfavorable impression awakened by advertising matter so misplaced, so effusive, so absurd. Every artist is entitled to his record. If the audience cares to know where he was born, who were his masters, where he has played—such matter can be given without offense. But purely personal and private matters (as by whom and when he has been kissed) has nothing to do with the case.

* * *

Among the younger concert organists who are doing good work in their department should be mentioned the name of Mr. Edward Kreiser, formerly a pupil of Guilmant. Mr. Kreiser has played five series of organ recitals in Kansas City and in a pamphlet lately published he gives a list of the works produced, extending into the hundreds of titles, and covering a very wide range, Bach, perhaps naturally, being less represented than later masters.

* * *

Speaking of organ work, an interesting lecture-recital on "The Organ and Great Organists" was given at Shurtleff College, Alton, Ill., by Mrs. C. B. Rohland, with illustrations by Mr. W. D. Armstrong, the composer. The lecture took a wide range, as also the illustrations, and the local press spoke in high terms of the manner and interest of both the talking and playing.

* * *

Mr. William Armstrong has lately given his lecture on "British Song Composers" before the Chicago Musical College with very good effect. Mr. Armstrong is always an agreeable speaker, and, as he has had an eye to the humorous sides of life as well as the more serious, he is a good entertainer, who understands the art of infusing sense into a discourse without spoiling it for the unaccustomed.

* * *

Mention has before been made in these pages of the unique lecture recital work of Miss Marie Benedict, who has discovered a novel and very useful field for good players of true art-feeling, but without the virtuoso equipment entitling them to the rank of artists of the first rank. She plays before schools, classes and clubs, recitals of modern fine pieces of moderate difficulty, her idea being to bring home to her pupil-hearers the importance of bringing their own work up to the rank of a really artistic interpretation. Every parlor piece, if of true music, is capable of refinement and elevated effect. Miss Benedict makes it her business to illustrate this important field of playing, which in the present advanced state of piano

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playing is overlooked in favor of an exclusive artist attention to pieces of great difficulty, or to the virtuoso performance of some small piece exaggerated out of all reason—as in the case of Rosenthal's treatment of the Chopin Valse in A flat, opus 42.

* * *

Among the deaths lately reported in Italy, that of the composer Niccolo Van Westerhout is recorded at Pesaro, August 27, 1898. Dying at the age of thirty-six, he left a brilliant promise and a more than creditable array of compositions, largely for pianoforte.

* * *

That must be an interesting lecture recital which Mr. Perley Dunn Aldrich is giving upon "Some National Song Characteristics." His program contains some Swedish folksongs, Norwegian songs by Grieg, Brahms' "To an Aeolian Harp," German; Italian by Donizetti and Carissimi, Bohemian by Dvorak, English by Morley and one "traditional," Hungarian by Korbay, Russian by Cesar Cui. The whole passes over a wide gamut of song, and when the peculiarities of the songs are explained by so competent a master, the lecture should be both instructive and entertaining.

* * *

Mr. S. Becker von Grabill lately gave a piano recital in Phoenix Hall, at Dallas, Tex., in which the first piece was the sonata in A flat, of Beethoven, opus 26, played from the original manuscript. The recital contained a variety of lighter compositions and is said to have been warmly received. In these days of playing without notes and of cheap and well printed copies, the device of playing a Beethoven sonata from the author's none too legible manuscript betokens at least a genius for advertising. Next thing this manuscript will be stolen. Tableau No. 2.

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QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question—Do you insist on your teachers using the pitch pipe? What one do you recommend?

Answer—I most certainly advise and insist upon the use of the pitch pipe. I ask my teachers in giving the chart and drill work to keep the pitch pipe in their hands. I prefer the Congdon Chromatic pitch pipe. You can save time by using this and my teachers find it very accurate.

Question—Would you advise having the pupils sit or stand during the music lesson?

Answer—I have my pupils sit when having the chart and book lesson, but the standing position has many good features. After the pupils know a song well have them stand and sing it. I always have the pupils rise when we sing America. It rests the pupils to stand also. Be sure to have them stand correctly. Give one signal and have them all rise at once.

Question—My pupils do not seem to get all the benefit I would wish from their music lesson. Perhaps I do not have conditions favorable. Please give me some suggestions.

Answer—First have the air in the room pure, and at an even heat of 70 degrees. When you enter the room turn the heat off. Open a window. Be sure the wind does not blow on the children. Do not sing immediately after recess. Do not sing after the board has been erased and the air is full of chalk dust. Always have your pupils sit or stand erect.

Question—I have just begun teaching music in the schools, and while I have gained the interest of all the children from the youngest up, in the song work, none of them enjoy the chart work, or drill exercises. The exercises in the book seem like drudgery to them. Can you suggest any way of making the exercises more of a variety and pleasure to them?

Answer—The following are some of the ways in which the exercises may be varied to make them more interesting to the pupils.

1. Sing one or more exercises by syllable.

2. Sing the same to La, Loo, etc.

3. Divide the class, right and left, and have them alternate in singing.

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4. Divide front and rear and sing La and Loo.

5. The pupils may sing by rows while the rest watch for errors.

6. Make rows across the room.

7. Arrange the pupils in fours, and continue singing until all of the quartettes have sung.

8. Sing by twos.

9. Call for volunteers to sing alone.

10. See how many are willing to try these exercises at home.

11. In two part exercises divide the class front and rear and right and left and change parts often.

12. The soprano must sing softly so that the other part may be heard well.

Question—My pupils will not sing alone. I must either sing with them in most of my schools or the singing is weak. I have several schools where there are leaders who seem to carry the others along. What would you advise? I am only just beginning, this being my second year. Last year I received so many suggestions from you I thought you could help me in this matter.

Answer—Do not sing with your pupils. Let them master the hard places themselves, unassisted. Also make it an inflexible rule that no pupil must sing so loud as to be heard above the rest. If you wish to make your pupils independent never sing with them. Sing for them. In the drill work I would not do either. Explain to them how necessary it is to be independent. They would not expect the regular teacher to work their exercises for them, or to write their spelling for them. They will understand. I realize how strong the temptation is to help them, but by singing with them we are only hindering the real work. When the pupils are going to sing an exercise, I tell them to look it through and then at the signal. "Every one sing first." Thus they will all be leaders and all singing together.

Question—What order of exercise would you advise in a school (grammar grade) where twenty minutes is allowed for music?

Answer—I think the following a good order of giving the work where the time is sufficient: 1. Vocal drill. 2. Oral dictation exercises. 3. General chart work. 4. Special chart exercises on forms about to be read in the book. 5. Exercises from the book, read at sight, with frequent returns to the chart if the reading is imperfect. 6. Application of the reading in a song and in two and three-part exercises. 7. Dictation exercises to be written by the children. After seeing that the room is well ventilated, the teacher should require an active position on the part of the pupils. Feet should be squarely on the floor, bodies erect without leaning against the back of the seat, hands at sides or resting on the top of the desk, not folded, and every eye on the teacher.

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MUSICAL CLUBS

IMITATIVE AND FUGUE WORK: VARIATIONS.

BY W. S. B. MATHEWS.

As already stated in a previous article of this series, the thematic element in music is a very important one indeed, because it is in the thematic forms that the greatest musicians have expressed themselves most fully and the thematic spirit underlies many of the quasi-lyric forms of modern music, especially that of Schumann and Brahms.

The foundation of all kinds of thematic development is the motive, or, more properly, motives. By motive is meant a musical figure expressing an idea, taken for a text. According to Lobe, the motive is of one measure in compass. In many of Beethoven's sonatas motives of two measures appear as, also, in Chopin's works; but in this case there is a larger measure in which two written measures form a compound measure.

The fundamental characteristics of a motive must be something recognizable and striking, either in its rhythm, its harmony, or its melody, or, in extreme cases, in a combination of all three. All the writers of the classical school, from Haydn to Beethoven inclusively, accomplished great things by a clever transformation of motives, and great things are done in like manner in the works of Schumann and Brahms.

Inasmuch as the character of a motive rests in three elements, rhythm, harmony and the melodic figure, or contour, it is possible to transform a motive by changing or modifying one or two of these elements, without destroying the individuality or idea of the motive. The simplest thing which can happen to a motive, is to be repeated in the same chord at a different pitch. This, of course, is very little transformation. The next step in transformation will be to repeat it in different chords, and if the new chord changes from the major to minor, or vice-versa, the transformation is still more striking. This principle might be illustrated practically by taking the first motive of the first of the Two Part Inventions of Bach, and repeating the first motive (first eight notes) upon every degree of the diatonic scale; first upon C, as it stands, then one note higher, in D minor, then two notes higher, in E minor, then upon the chord of F, chord of G, chord of A minor, etc.

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It will readily be seen that these sequences, or modified repetitions, undergo but a slight change of spirit from the original form of the motive as it stands. Another example where a single figure is many times repeated is furnished by the first part of the finale of the Beethoven sonata in D minor, opus 31. Almost the entire finale is made up out of this little figure of four tones.

A striking example of the transformation of motive can be found in the first and second periods of the Schumann Novellette in B minor, where the entire first period is devoted to repeating this figure in different octaves. In the latter part of the work the same figure will be found based upon other chords, but in this period it is simply imitated in octaves. In the second period of the same work there is a short motive of one measure which is repeated in a great variety of chords. Those desirous of perusing this subject further will find in my "Primer of Musical Forms" other numerous examples.

As another example of musical development by means of motive, take, for instance, the Invention of Bach in C major already mentioned. In the first measure we have the principal subject of the composition, and in the second measure the same subject repeated in the chord of G; later on a new motive is introduced by way of antithesis, and then the period is brought to a close on the dominant. The second period starts out with the principal subject in the bass, in the key of G, and so if the piece be followed up it will be found that the characteristic subject of the first measure is the backbone of it all and is the ground of unity. The same system can well be studied in the Invention in F, No. 8, where the subject consists of two measures, an ascending figure in eighth notes and the descending figure in sixteenth notes; the latter is so made that it can be used as an accompaniment to the principal subject, forming what is called in fugue a counter subject. The principal subject occurs in first, second, twelfth, thirteenth, sixteenth, seventeenth, twenty-ninth and thirtieth measures, in the third, fourth and seventh and various other measures the interchanging figure of eighth notes is suggested, and in several other places in the course of the piece we discern the figure of the sixteenth notes repeated a number of times. The remainder of the piece is merely a passagelike motive of sixteenth notes, the best example of which occurs in the soprano of the fourth measure. In the fifteenth measure of the soprano still another figure occurs; it is used as a motive and is repeated eight times further on.

Another example of the same mode of treatment is furnished by the Bach Invention in B flat, No. 14, of the two-part inventions. It is developed from a subject contained in the first half of the first measure and parts of these figures, both soprano and bass, are used as motives later on.

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The curious thing about all these compositions of Bach is that in spite of the artificial manner in which they are developed they produce a musical and enjoyable effect when well played, although not the effect which a careless person would whistle.

Another example of a period developed by a settled musical figure is furnished by the little Chaconne of Handel, in G. This can be found in my "Beginner in Phrasing," and consists of a melody, and in all something like thirty variations, of which I have used fourteen. Each variation adheres to the same succession of harmonies as the original theme, but each variation is developed from a figure of its own. Other simple examples of thematic development can be found in this same work. Further on, pages 34, 35, 36, there will be found parts of another Chaconne of Handel, with still a different treatment by means of motives.

A different example of musical development by means of motive, but still one presenting no particular difficulty, is furnished by Bach's Preludes. Take, for instance, the first prelude in the "Well Tempered Clavier." It will be found that the entire piece is developed from a set of chords broken up into arpeggios, after a pattern embraced in the first measure. The second prelude in the "Well Tempered Clavier," in C minor, is a rapid movement in sixteenth notes, in which the figure of the first measure is repeated throughout in a great variety of chords. The third prelude in the "Well Tempered Clavier" is on a subject more lyric and pleasing in character; in the right hand the motive is in sixteenth notes, and in the left one-quarter and one-eighth notes, up to the eighth measure, when the subject is inverted and repeated in another key. In the course of this prelude this subject of eight measures occurs six times, and there are two different varieties of intervening matter.

The fourth prelude of the "Well Tempered Clavier," in C sharp minor, is the most beautiful of them all; it has been transcribed for orchestra, and is a very charming work with a beautiful sentiment and beautiful melody of one measure, which is afterwards used in a great variety of ways.

In the fifth prelude the figure is a broken chord figure with running work. Further examination will show that every one of the preludes is developed in this artificial manner out of a single musical idea, yet always with musical effect.

A good example of imitative thematic work is furnished by the Scherzo in C major in the third Sonata of Beethoven. I have used this in my fourth grade book of "Selections from Beethoven, Schubert and Chopin," under the title of "Elves at Play." In this imitation it will be found that the composer has exercised somewhat more freedom in the harmony and is less strict in carrying out the idea. The entire movement is based upon a few leading motives.

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THE FUGUE.

The highest form of the thematic is the fugue form, which derives its name from the manner in which the melodic idea appears to fly from one voice to the other. Excellent examples of this mode of treatment are found in the choruses of Handel's Messiah, almost every one of which is a fugue; for instance, the phrase "And the Glory of the Lord," or the "Mouth of the Lord Hath Spoken It," is passed from mouth to mouth in the first chorus, and so also the fugue in the Hallelujah Chorus, "He Shall Reign for Ever and Ever"; and the chorus, "Oh, Thou that Tellest Good Tidings," and also "His Yoke is Easy." As an example of fugue in the works of Bach, take the second fugue of the "Well Tempered Clavier" in C minor; it is for three voices, the alto opening with a subject extending through two measures, the chord of C minor; then follows the soprano in the same subject in the dominant, the alto voice, meanwhile, takes up the counter subject and after completing that within two measures there are two measures of interlude upon a motive consisting of the first five notes of the fugue subject; then the motive is repeated three times; then the bass voice has the original motive for two measures, after which there is another little interlude extending through six measures; then the alto voice takes up the subject again; further analysis of this fugue is left to the student.

In all fugues there are certain things to be expected. First, the subject, which must be of a striking effect for completeness. In the case just mentioned the subject is two measures long. What is called the "answer" is nothing less than a subject in another key; it takes the part of another voice, and the counter subject is taken up by each voice as soon as the subject is completed. In most cases in each fugue there are many secondary subjects, several of which are counterpoints to the main subject, and therefore can be brought back in connection with it in variations; in the great majority of fugues only two voices are singing part of this fixed material at the same time; the other voices are silent, or are putting in what is called filling.

Another thing which is to be expected in fugue is what is called "stretto," which means the bringing together of the subject and answers so that each part commences before the previous one has finished its ideas.

A quite easy fugue to understand is the fifth in the "Well Tempered Clavier" in D major for four voices. The subject of this fugue is exactly one measure in extent, beginning with some rapid thirty-second notes. It begins with the subject in the bass, answered by the tenor, and this a little later by the alto, and in the fifth measure by the soprano. This fugue is noteworthy on account of some very agreeable relieving matter which is introduced a little later. In the ninth measure, in the soprano, a motive of sixteenth notes begins

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which makes a very pretty effect. It is used as a motive several other times in different voices.

Another fugue that furnishes an easy example of this style of work is the one in F major, number 11 in the Clavier. This is for three voices; the subject is in four measures, beginning with the tenor, followed by the soprano and then by the bass. In the thirty-sixth measure a pedal point begins, while the two upper voices answer each other on the subject more quickly than would usually be expected. One pedal closes in ten measures, after which the subject is continued on through the work except when interrupted by accessory matter.

Those who are ambitious to examine the larger fugues will find the organ fugues of Bach very interesting. One of the easiest to follow is the large one in G minor, which is very effective when played. In this the subject is four measures long and can easily be played upon the piano if a second player will take the pedal part at the left hand of the principal performer. This fugue is a rather long one, the subject itself is long and the development necessarily consumes a great deal of space; but the outlines are very clear and the contrasting subjects are unusually individual in their character. It will be found a very interesting illustration of the style of music of which we are now speaking.

In all this fugue music "a contrapuntal spirit" prevails. Strictly speaking all composition is counterpoint, but practically we speak of a work being "contrapuntal" whenever the different voices are independent, as distinct from the monotony of a mere succession of chords, such as we find in the gospel songs, or in accompaniments such as we find in the Chopin Nocturnes.

A very good example of the contrapuntal spirit contained in fugue, or imitative treatment, is furnished by the seventh three part invention of Bach in E minor. This is given in my second book of Phrasing, or it can be found in the book of Bach's inventions. The principal subject here is two measures and is treated mainly in the manner of fugue. At the beginning of the fourteenth measure the first stanza comes to an end and a new developmeet begins, distinguished by a motion of sixteenth notes, the main subject being principally in eighth notes. These sixteenth notes continue almost all the way through the piece and give to this part of the work a style more pronouncedly "contrapuntal" in spirit than it would have had without it.

In the slow movement of the second sonata of Beethoven, the principal subject of four measures consists of chords with a melody; in the bass will be found a moving figure of staccato eighth notes or rather sixteenth notes and sixteenth rests. This moving figure of sixteenth notes in the bass is contrapuntal in character.

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VARIATION.

There is another form of thematic development in music of a wholly different character from that which we have now considered and of which fugue is the foundation, namely, variation. In all forms of imitation which we have examined, the rhythm of the motive remains unchanged, the rhythm and melodic contour; only such changes are introduced as are necessary to adapt it to a different harmony. In variation, however, exactly the reverse of this takes place; the harmonic treatment of the motive remains unchanged, but the rhythm is very often broken up and diversified, in fact it is one of the most frequent operations of variations. In old examples of variation writing, such as we have in Bach and Handel, is what are called "doubles," enough is done to the theme to amplify its motion a little, the harmonic succession and tone-character of the melody remaining unchanged. The variations of Handel's "Harmonious Blacksmith" are good examples of this form.

In Beethoven's sonata in A flat, opus 26, there is an air and variations which furnishes one of the best illustrations of this style of writing in more modern form. It will be observed that a new rhythmic figure is taken in each variation and some of them are very unlike the original theme; but if the harmony of the first four measures of the theme be compared with each variation in succession it will be found that they are practically the same, and this the bond of unity which makes the relation of each variation to the original theme so marked. In the third variation the theme is changed to the minor mode, but the outline is followed, nevertheless.

Another very pretty example of variation is found in what is called "The Fair Rosamond" variations of Schubert. This Impromptu in B flat, opus 142, No. 3, is a very beautiful melody of eighteen measures, after which there are five variations. In each variation it will be found that the succession of harmonies is nearly always that of the original theme. In the third variation a more serious spirit prevails, a new figure is introduced in the bass, or in the left hand, which has a very characteristic effect. The fourth variation again begins in a different key and the melodic idea is only suggested in the bass. The fifth variation is rapid running work and at the end of this part the theme is recalled.

One of the most striking examples of variation form is found in the "Etudes Symphoniques" of Schumann. In this we have an air or theme and thirteen variations. Two of these variations have no trace of the theme in them and are now marked Etudes. The variations are based upon the same succession of chords as the theme, but in many of them the actual melody of the original theme appears only in very modified form, as for instance, in the first variation the theme itself is represented by a few notes in the fifth or sixth measure; in the second variation the theme is taken

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as the bass and a new melody is developed for the soprano. It is a very beautiful work, not alone as an example of variation making, but also as an example of musical suggestion and imagination.

The most extreme examples of variation are to be found in the works of Brahms, and the most beautiful of these is the set on a theme by Handel; this theme of Handel is one upon which Handel himself wrote four or five variations and it can be found in his harpsichord lessons. Brahms has made something very different out of it and has written a very large number of variations. There are also two sets of variations, thirty-eight in all, upon a theme by Paganini. These are written from the standpoint of the piano virtuoso and are very important technical studies for piano performers. They are also extremely brilliant; but each one of them is a legitimate development of the original theme, and each one is artistic and beautiful in its way.

It is understood that the treatment of such large subjects as fugue and variation in a single evening is possible only when great condensation is observed. The student who wishes to understand these subjects thoroughly will need to pursue the subject for several months, and perhaps in other examples than these here given, although the main features of variation writing as well as fugue are sufficiently well illustrated in the works cited.

NATIONAL FEDERATION OF MUSICAL CLUBS.

To the Editor of MUSIC: I send here an outline program of the biennial to be held in St. Louis, of the National Federation of Musical Clubs, and am glad to give it to you. The dates are May 3d, 4th, 5th and 6th. The program is as follows:

Wednesday, May 3d, 10 a. m.:

Address of Welcome, Mrs. J. L. Blair, president of the local board.

Response, Mrs. Edwin F. Uhl.

Reports: Recording Secretary, Corresponding Secretary, Treasurer, Auditor, Sectional Vice Presidents, Credential Committee.

3 p. m.: High tea given to the delegates by the Rubinstein Club of St. Louis.

8 p. m.: Reception.

Thursday, May 4th, 10 a. m.:

Continuation of Reports: Artists' Committee, Librarian, Registration; announcement of Nominating Committee.

3 p. m.: Amateur Musical Work.

8 p. m.: Concert by the Kreisel Quartet (with solo artist).

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Friday, May 5th, 11 a. m.:

Concert by the Morning Choral Club, St. Louis.

Luncheon. Drives.

8 p. m.: Amateur Musical Work.

Saturday, May 6th, 10 a. m.:

Election and other business; introduction of officers.

3 p. m.: Concert by the Kreisel Quartet (with artist).

Sunday, May 7th:

Special programs by church choir.

The assisting artists for the Kneisel Quartet and the music to be interspersed through the sessions have not yet been decided on, nor the programs made out of the representative work of the amateur clubs, but this birds-eye view will show the treat in preparation for the Federation.

I am happy to announce that Mrs. Theodore Thomas was elected honorary president at the recent meeting of the Board of Management of the National Federation of Musical Clubs, and in her letter of acceptance expresses great pleasure at being identified with the Federation. She expresses a most profound desire to assist in all ways which her busy life will permit, and great confidence in the future success of the organization.

Most cordially yours,

MRS. CHANDLER STARR.

THE MONDAY MUSICAL SOCIETY OF AURORA, ILL.

This flourishing society, under the presidency of Mr. J. B. Arnold, is engaged in the following program for its season's work:

I. Miscellaneous concert.

II. Ethelbert Nevin, composer. (Mrs. J. B. Arnold.)

III. The Oratorio. (Mr. John Walker.)

IV. Shakespeare Evening. (Musical setting of Shakespeare texts and compositions inspired by Shakespeare characters.) (Miss Cornelia More.) The program contained the overture to the Midsummer Night's Dream, overture to Oberon, the wedding march, and several of Schubert songs.

V. Chopin's Meyer-Helmund. (Miss Katherine McTavish.)

VI. An Evening of Opera. (Miss Minnium.)

VII. Miscellaneous program. (Mrs. Hopkins.)

VIII. The Development of American Music. (Miss Nellie Staudt.)

IX. The French School of Music. (Miss Mildred Purington.)

X. National Song Characteristics. (Miss Theo. Whiting.) The subjects embrace such topics as: "Old Songs," "Prussian and Pol-

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ish Piano Music," "Cradle Songs," "Norwegian Piano Music," "National Hymns."

XI. English Opera. (Miss Verdell Frazier.)

XII. Contemporary American Composers. (Mrs. Colby.)

XIII. Beethoven, Franz. (Mrs. Worcester.)

XIV. English Composers of To-Day. (Miss Alice Doty.)

XV. Final Concert.

The beauty of this plan of work is that following after two season's work along more usual lines, that of the present season is intended to fill up the thinner places and also to afford a great deal of miscellaneous musical pleasure. The plan, no doubt, owes much to the president, Mr. Arnold, who is a very intelligent enthusiast for music.

RUBINSTEIN CLUB OF OAK PARK, ILLS.

To the role of honor, the name of the Rubinstein Club of Oak Park must be added. The club numbers forty singing members under the direction of Mrs. P. S. Hulbert. They have a list of patronesses (though patrons would perhaps come higher and easier) and at a concert December 1st the following program was given:

"Blow, Soft Winds," vocal waltz, Charles Vincent.

Harp Solo, Chaminâde. (Mr. Singer.)

"Serenade," by Schubert, arranged by Max Vogrich.

"The Two Grenadiers," Schumann. (Mr. Campion.)

"Douglas, Tender and True," arranged from G. W. Marston for ladies' chorus, by Mrs. Rose S. Hulbert.

"Fidelin," Johannes Brahms.

"Visions," Joseph Sucher.

"Birds in the Night," Sullivan.

"Wind of Evening," E. N. Anderson.

All the above by female chorus. The performance was charmingly finished and the effect admirable.

The Beethoven Club, at Sioux City, Iowa, lately gave a fine program of Wagner selections, embracing choral numbers, such as the "Tannhauser" March, the Spinning Song from the "Flying Dutchman," the prayer and finale from "Lohengrin" and a variety of solo numbers. The whole was prepared under the direction of Mr. and Mrs. Frederick Heiser. The range and variety of selections upon this program deserve favorable comment.

The Crescendo Club of Huntingdon, Pa., gave an interesting evening with Schumann December 13th. The program embraced no less than five papers, upon different aspects of Schumann's work.

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The apportionment of subjects was good, but the percentage of bulk between the talk and the music itself was perhaps too much in favor of talk, whereas the music is always the main thing.

The concert of the Chicago orchestra undertaken in Minneapolis by the Ladies' Thursday Musical, was so well managed that the net result was a profit of several hundred dollars, and the public appreciation was of the best.

It is stated in the Minneapolis Times that Mme. Sembrich will spend some time in concerts in the west early in January, and will receive for each appearance $2,500—which will be gratifying to her, if true. Under these roseate auspices she expects to appear in Minneapolis and St. Paul. She is a delightful singer and no doubt deserves well of the box office.

Mme. Bloomfield-Zeissler has been playing in Minneapolis and the Times has this concerning her work:

"No artist has ever appeared in this city who has aroused such interest and enthusiasm as has Fannie Bloomfield Zeisler. People are still discussing her wonderful playing—skilled musicians and laymen—for she won the latter as easily and completely as she did the former. There have been so many requests to hear her again that the Philharmonic Club has about completed arrangements to have her return and give a piano recital some time in January. The club has no desire to make money, so will place the price of tickets within the reach of all. Such playing as Zeisler's is not only a delight, but an education.

Speaking of musical clubs:

"That the various clubs are a vast benefit to the city must be conceded by all, not only in the musical interest they create among their members, but because they bring great artists here and give all a chance to hear them. Heretofore Minneapolis has been at the mercy of speculators, with whom the money question was the important one, and who made the people pay exorbitant prices to hear any artist of note. That the people appreciate the spirit shown upon the part of the local clubs is evinced by the crowded houses that have greeted every concert they have provided."—Minneapolis Times.

PROGRAM OF AMERICAN COMPOSERS.

December 3d, the following program of American composers was given at the studio of Mr. Ad. M. Foerster, at Pittsburg, and he assures me that there is not a poor number upon it. As this sort of thing is so often in demand, the entire program is herewith re-

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printed. The playing was by Miss Julia Gibansky, and the singing by the excellent soprano, Miss Amanda Vierheller:

Arthur Foote, Prelude and Fugue from Suite, op. 15.

Arthur Foote, (a) Swallow Flying South. (b) Memnon.

E. R. Kroeger, (a) Concert Etude, op. 30, No. 9. (b) Prelude and Scherzo from Suite, op. 33.

Ethelbert Nevin, (a) One Spring Morning. (b) The Rosary. (c) 'Twas April.

Ethelbert Nevin, (a) Etude in form of a Scherzo.

Ad. M. Foerster, (b) Lamentation, op. 37, No. 2.

E. A. McDowell, (c) Shadow Dance, op. 39, No. 5.

C. Minetti, (a) Through Winding Ways. (b) Come, Live with Me.

W. H. Sherwood, Meda, op. 13.

Walter Damrosch, (a) The Sick Child. (b) Mary Magdalene.

Grieg-W. G. Smith, (a) *Minuet, from Sonata, op. 7.

Raff-W. G. Smith, (b) *Valse Tyrolienne.

*For two pianos.

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ANSWERS TO CORRESPONDENTS

MUSIC IN EDUCATION.

"Would I be imposing too much upon you by asking you to be so kind as to give me some reference on this subject: 'What part should music have in education?' "—L. C.

The question you ask is entirely too large to be treated off-hand in a small compass. We might begin by limiting the question. It is evident that the musical education of a person specially gifted in that direction would take a wider range than in a case of one having no special talent for it. A distinction may be made as to the place of music in the education of girls and boys. The boy naturally looks forward to practical affairs and music to him will be only a part of culture. It is always the question of how much time should be given to the work of playing and how much to hearing music and learning to understand it. In many of the colleges at the present time provisions are made for quite a wide system of study, as will be found on another page of this issue in regard to the Northwestern University. Similar courses are offered at many of our American colleges, the students taking this theoretical course in place of a certain amount of mathematics and natural sciences, and at the same time acquiring a practical acquintance with music, which will always influence their taste.

The modern young woman is on the whole taking her music lessons less serious than she should. Experience of the many years in the female schools has shown me that the thorough study of music (by which I mean the study of the art of playing the piano intelligently, in the classical and romantic repertory) exerts as much educating influence as almost any study she goes through; and I have known cases in which a very abundant attention to music and a small attention to all other studies resulted, after a certain number of years, in that change of mental attitude and powers which we call "education."

It is to be remembered that the main use of education is to discipline the mind and to furnish material for later thought; and only a very small part of what a person learns at school is made use of later.

Or, if you would put it in a different way, I would say that the study of music in a girl's education will occupy from one-quarter to

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one-third of her entire study time, and at the end of a series of years, provided this time has been well disposed, her general education will be as great as if the music had been omitted; and her own personal satisfaction through life probably greater.

In colleges I think all the graduates ought to be taught something of the use of music as an art and its place in culture and to be trained in hearing. In this way only will it be possible to overcome the illegitimate tendency so marked in the popular music of the day.

MASON'S TECHNICS.

"I have as many pupils as I can well manage and have had fair success in using Mason's Technics. Would you kindly suggest some plan by which the work could be systematized? My pupils make this complaint: 'I can't remember the different forms.' What about the dotted quarter in the 17th measure of Schumann's Forest scenes? Is the half note in the following measure to be treated as a tied note? I have been trying to make out and to assimulate the many good thoughts and suggestions given by yourself last summer. Immeasurable has been the benefit derived therefrom."—E. L.

To begin with, I would not try to use four different forms of the Mason Technic at every lesson. The practice time is too short. Two forms for ordinary practice are better. Some years ago, when I had more to do in teaching children than latterly, I made use of a card which was printed in blank for the lesson, something like the following:

Two finger .....
Arpeggios .....
Scales .....
Pieces .....
Studies .....

Upon the first line it is very easy to mark the diatonic scale or any form desired. In the second line, the number of the chords or chord and their accent; on the third line the name of the scale—the compass and the accent. For instance, "Scale of G four octaves 9's," and so on with the other two lines. This card should be returned when the pupil comes for the next lesson and you have a memoranda of what you gave; and if you like you can leave two lines lower down for cautions in regard to the mistakes pupils are likely to make. The dotted quarter in the 17th measure of Schumann's "Entrance to the Forest" is not tied to the following note, for the simple and obvious reason that it does not go so far. The dotted quarter commences on the third beat of the measure and ends at the middle of the fourth. Then this melody has an eighth note, after which comes the half note in the next measure. The mistake you mention is often made, but it is a very thoughtless and unrea-

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sonable one. The tie is always used by good writers and shows the prolongation of the tone whenever this makes it clear to the eye. In the old times they used to write a dot which would run over into the next measure.

RACHMANINOFF AND STRELEZKI.

"Can you give me any reference about either the lives or compositions of Rachmaninoff or Strelezki? I belong to a music club and have a paper to write about those men, and can find no material. If you could tell me where to find anything I would be greatly obliged."

Rachmaninoff is one of the younger Russian composers and a pupil of Rimsky-Korsakoff. He has written quite a variety of piano and orchestral music. I have no information in regard to his age. The other composer you ask about, Strelezki, is English. The name is a nom de plume, and you will not find anything about him.

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METODO TEORICO-PRATICO PER ORGANO di Enrico Bossi direttore del Liceo Musicale Benedetto Marcello di Venezia e Giovanni Tebaldini, direttore della Cappela Antoniana di Padova. Milano, Carisch and Janischen. 12 lire.

In this elegantly printed book of 280 pages octavo we have a very important contribution to the elementary art of organ playing. At the beginning of the book there are several chapters about the history of the organ, the construction of the instrument, and concerning organ composers, with particular emphasis upon the older Italian masters. In this way sixty-eight pages are consumed. We then come to the practical exercises for the key-board and in those we have a variety of short movements first of all, mostly in the fugue style, for the formation of pure legato upon the manuals. The exercises are at first wholly new and of the most interesting and clever character; they bring out, in the shortest possible time, the characteristic points of difference between playing the piano and playing the organ, in so far as the management of the fingers is concerned. The pedals are then taken up and the principles of using them explained and illustrated by means of a succession of short movements for the pedals and one hand alone; in this way is established an independence between the feet and the hands, a most critical point of the work of acquiring organ technique. This brings the student finally to the use of both hands and pedals and the practice of trios. The selections are from the very best composers for the instrument; the pedal department of the work occupies nearly one hundred pages. We then enter upon the study of embellishments, registration and the treatment of the Gregorian song, the book having been written from the standpoint of the organist of the Catholic Church.

In the judgment of the present reviewer, this is the best short instruction book for the organ which has ever been published in any part of the world. It treats all the points with clearness and concision and deserves a wide circulation in English, after being translated.

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MAKERS OF MUSIC. By R. Farquharson Sharp. Charles Scribner's Sons; $1.75.

Within the compass of 387 pages the author has included biographical essays upon nineteen musicians from Bach to Brahms and Grieg. The biographical sketches are perhaps sufficiently full for many readers, but they are all short, considering the importance of the subject, not extending to more than ten or twelve pages; at the end of each sketch there is a summary of the works of the writer, chronologically arranged, and a fac-simile of a little of his writing. At the end of the whole there is a chronological table or chart mentioning the principal works of all the writers in the order in which they were published, or the order in which they followed each other.

The limitations of a work of this kind are unavoidable, owing to the large number of composers and material covered; but the usefulness of such a book is equally noteworthy, and for the ordinary student or reader, who wishes to ascertain the principal facts about those composers at the minimum of trouble, this is a very good kind of a book to have.

It will be observed that this is an English book, imported, and not an original publication by Chas. Scribner's Sons.

DICTIONARY OF MUSIC. By Dr. Hugo Riemann. New edition with many additions by the author. Translated by J. S. Shedlock, B. A. Augener Co., London.

This Dictionary of Music, extending to about nine hundred pages, small type, is the most complete and useful hand-book of music that has ever been published. It deserves a place in every library, and every student should have a copy. The price of this edition is about $6, at which rate it is the cheapest publication in the entire range of musical literature, outside of the Peters edition of the classical masters. A Philadelphia publisher is just now offering a reprint of this work at a very material reduction, but the facts concerning it are not in the possession of this office.

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The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E.... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

Osgood, George L. My lady's girdle. A♭ 3 E-F 30
My lady's girdle. F 3 c-D..... 30

SACRED SONGS.

Bartlett, J. C. If I should sleep. G. 3 g-a 60
If I should sleep. E♭ 3 b-F..... 60

Bischoff, J. W. Nearer home. E♭ 3 c-g 50

DeKoven, Reginald. Recessional. F 4 c-g 60
Recessional D♭ 4 a-E 60

Grass, J. B. Behold us, Lord. E♭ 3 f-D..... 75

Holden, Albert J. Father, breathe an evening blessing. A♭ 3 a-E..... 50
My heaven, my home. G 3 d-g 40
My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

Marston, George W. Come, ye saints. G 4 F-a..... 60
One sweetly solemn thought. E♭ 3 d-D..... 50

Marzo, Eduardo. The king of love. G 4 d-g 75
The king of love. E♭ 4 b-E... 75
Lead, kindly light. A♭ 4 F-F... 75
Lead, kindly light. F 4 d-D... 75

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Coverley, Robert. Tarantelle. Dm 4 75

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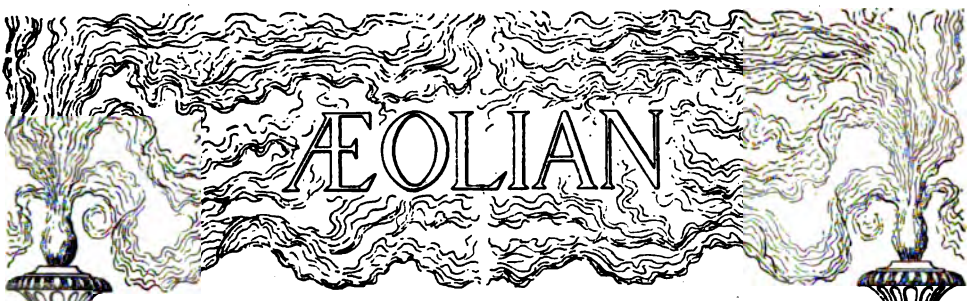

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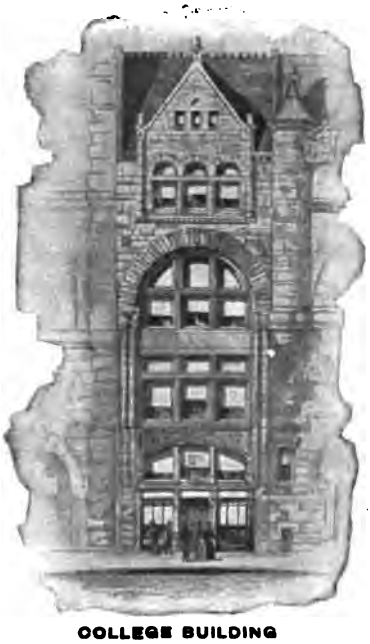

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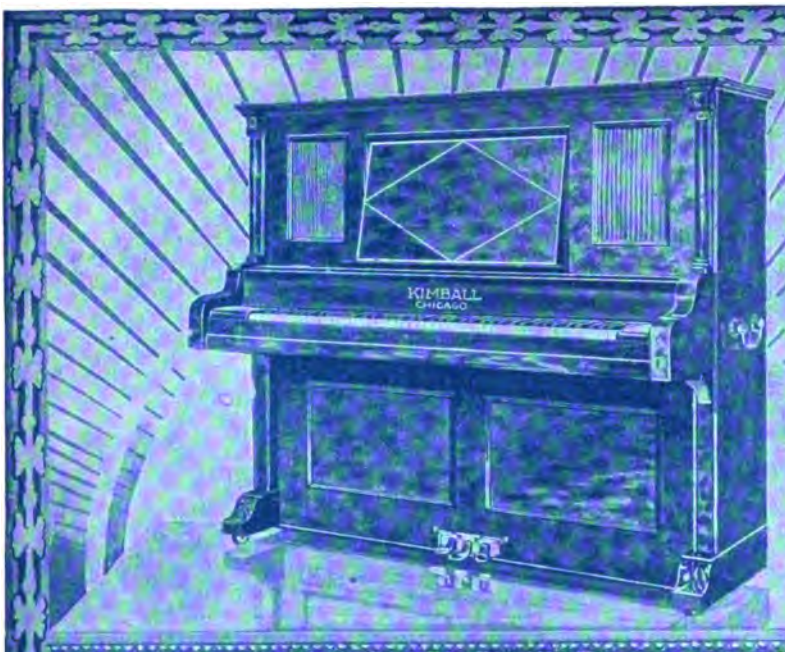

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MUSIC.

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MEDIEVAL ORGAN PIPES AND THE MUSICAL SCALE.

(A suggestion from musical history.)

BY CHARLES KASSON WEAD.

The question of the origin and basis of the scale currently accepted by European musicians is now receiving much attention. Some vigorous writers maintain that it is based wholly on harmonic considerations, which apply also with equal force to all peoples who have not been led astray by instruments. I feel most decidedly that this conclusion is a hasty generalization, which has taken account only of a few classes of facts, and especially has ignored the history of the development of the European scale. Both as a contribution to one branch of this history, and as a matter having independent interest, a brief account is to be given of the history of organ-pipe tuning from the earliest times of which we have knowledge of it; no English writer refers to the matter at all, and the few Germans who quote some of the documents of importance here do not consider their bearing on the subject of the scale.

Not much is known of the organs prior to the tenth century. The broad idea of blowing a series of whistles (fistulae) by air compressed by a bellows belongs, as is familiarly known, to classical times, and in our modern histories of the instrument there are various references to organs during the Dark Ages, as one sent to Pepin (757 A. D.), and one to Charlemagne a little later, which last is said to have been the first organ used in a church in the West; but by the close of the eleventh century instruments were in use in several places. Rimbault quotes a bungling, sometimes unintelligible,

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translation of an XIth century MS., which gives many details of the manufacture of pipes. But a far more important as well as earlier account is found in a MS. of the Xth century, from the German translation of which in Wangemann's Geschichte we quote at length. By way of preface it should be noticed that all musical theory underlying these mechanical rules is due to Boethins (C. 525 A. D.), whose somewhat ignorant Latin compilation from Greek musical writers served men admirably during the years when scholasticism demanded, not experimental truth, but authority. So the Greek ideas of three genera, or tetrachords, or ditones instead of our major thirds, of pythagorean ratios, of divisions of the monochord, etc., are everywhere to be found in these medieval writers. At the same time there is a good deal of variety in their practical ways of teaching the subject, and we shall see how they gradually emancipated themselves from these fettering theories.

This Xth century MS. gives many practical details about the manufacture of organ pipes. They were to be made of thin sheet copper rolled into cylinders about four feet long, all having the diameter of a pigeon's egg (a little over an inch). The lengths were measured from the mouth up. "And now since it is the diatonic genus on which at present for the most part songs move, the pipes are measured as follows: The first, which is smaller and therefore higher than all the rest, must be divided into eight parts, and by an eighth part of the first must the second be greater than the first, in order that they may differ by a tone. Just so the third must be greater than the second by an eighth part, and a tone lie between them. Then it must be so arranged that the fourth is greater than the first by the third part of the first, so that it differs from the first by a fourth, and from the third by a half-tone. And the fifth must be greater than the first by a half of the first, so that it forms the pure fifth to it, but a tone with the fourth. The sixth must be greater than the fifth by an eighth of the fifth, and have a tone between them. The seventh must be greater than the fourth by a third part of the fourth in order to form with it a fourth, but a half-tone to the sixth. The eighth has the double length of the first, and is distant from it by a pure octave, which is always made up

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of a fourth and a fifth. The same operation as in the measurement for the second pipe is to be repeated to determine the series from the octave up in the order that we have given. With the seven tones of the octave described one can by rising and falling produce every song. Then follow details of mechanism—several pipes in unison or octaves, sometimes as many as five or ten, might be arranged to each valve, the longer pipes being at the player's right hand. Connected to the valves by iron wires were certain wooden plates (keys ?) bearing the "letters of the alphabet written twice, thus:

A B C D E F G A B C D E F G H

in order that the player may more quickly see which plate he should strike."

A second rule for pipe lengths is then given, as if this anonymous MS. was a collection from various sources; it was thus: "He who would know the measures and construction of an organ must first of all imagine eight pipes having the same length and thickness, but all larger above than below (i. e., conical). Then take the first, which may be long or short, at pleasure; to find the relation of the second to it divide the first into nine parts and make the second equal to 8:9 of the first; similarly divide the second pipe into nine parts, and give the third again 8:9 of the second; to get the correct measure of the fourth pipe give it 3:4 of the first. The fourth pipe divide into nine parts, and the fifth must be in length 8:9 of it, as well as the sixth 8:9 of the fifth. The seventh again is 3:4 of the fourth, while the eighth is 8:9 of the seventh. When these eight are ready one goes, in the same way as from the first to the eighth, from the eighth to the fifteenth, the octave of the eighth, and from the fifteenth to the twenty-second, the octave of the fifteenth." To each valve there are to be arranged two longer pipes and a shorter one placed between them "that the three pipes may give a consonance, the so-called octave"; apparently the compass was as before only two octaves. Wangemann seems to overlook the fact that these two rules give totally different successions, for the first is a descending scale—increasing pipe lengths; the second an ascending scale. The first nominally gives a series of intervals approximately the same as from our

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a down to A, while the second gives approximately G to g, thus:

First Rule	G	.	E	F	.	G	.	a
or		.	$\frac{4}{5}$	$\frac{81}{64}$	.	$\frac{2}{3}$	.	1
		.	$\frac{8}{9}$	$\frac{81}{128}$	.	$\frac{9}{16}$	.	$\frac{1}{2}$
Second Rule.	1	.	$\frac{10}{27}$	$\frac{9}{16}$	.	$\frac{1}{2}$		G

If these two scales have any note in common they agree throughout, for each number in the last line is 8:9 of the number directly above it.

But any one who has the slightest knowledge of organ pipe construction knows that all these intervals would in practice be found quite flat, the shorter pipes being relatively too long, and even the octaves sounding together in the way just described would be very unsatisfactory. So it is interesting to see how early the inadequacy of these rules were recognized.

A MS. of the Xth century attributed by Gerbert to Hucbald gives the following rule, which Wangemann, who quotes it along with those just given, strangely says, offers nothing new: "If the pipes are of equal diameter and the greater contains the less twice in its length and in addition its diameter they will mutually sound the consonance diapason [octave]. * * If the greater pipe contains the less a whole time and a third part of its length besides, and also a third part of the diameter of the hollow [i. e., of the internal diameter], they will sound a diatessaron [fourth]." Other ratios given are, for the double diapason four times the length of the shorter pipe plus three diameters; for the diapreute, or fifth, one and a half lengths and half the diameter; for a tone, one length and an eighth; and for a semi-tone, one length and a sixteenth. These rules give intervals, but not directly a scale in which the semi-tones are definitely located.

But Hucbald has several other rules, one of which gives the succession nominally as from C to c, thus:

1 . $\frac{8}{9}$. $\frac{64}{81}$ $\frac{3}{4}$. $\frac{2}{3}$. $\frac{16}{27}$. $\frac{128}{243}$ $\frac{1}{2}$.

In one passage he says the first (highest) pipe should have a length eight times its diameter.

Odo in the same century gives clearly a different idea of getting out his ratios, though the results are the same, and he

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brings in both b and b flat. He says: "In the measures of pipes there are the notes

C D E F G a ♮ c .

The length of low C is to be taken at pleasure; this is divided into four parts and one part being subtracted leaves the pipe F." His further details may be condensed to a line thus:

G=¾ C; D=¾ G; a=¾ D; E=¾ a; ♮[=b]=¾ E; b[=b♭]=¾ F.

"Further, the skillful musician observes that these measures are established by fourth and fifths," quite in the spirit of nineteenth century tuners, only he worked by measure, they by ear.

By far the fullest account of rules for pipe-lengths is given in the tractate De Musica by one of the brothers of St. Gall, written in Old High German in the same tenth century. The MS. Gerbert used was very imperfect, and R'emann has corrected his readings by the aid of the fine Leipzig Codex. Not the least important point is the frequent implication that the instruments were to guide the voice; so ru'es are first given for the lyre and psaltery; but it is said to be difficult to get the length of strings right, for if too long they are scarcely sonorous and the tone is poor, while if too short the higher tones are thin. But he who measures off organ pipes avoids these difficulties. "It is said that a pipe for the first letter [A] one ell in length from its lip up is too short, and one of two ells is too long; but those between the two having a length of an ell and a half are suitable." The only figures I find for the ell of St. Gall (unfortunately of much later date) give it as almost exactly 24 English inches; so this lowest pipe would have been about 36 inches long, and have given a note between d and f (on the bass staff) of our modern pianos. The uncertainty is because we do not know the diameter of the pipe, which was to be "so wide as pleases you." The rules, which are so long that it might be tedious to quote them, give an ascending scale, with both minor seventh (called synemenon) and major, all corrected for influence of diameter nearly in the same way as stated by Hucbald; thus "take from the length of the first pipe the eighth part of its width and divide it from the point down to the lip * * * into nine

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parts of equal size; give eight of these to the second pipe; this is its length from the tip up."

The same Leipzig Codez contains a curious rule that makes the ratio for a tone 7:8 instead of 8:9. The author starts from A and ascends in pitch, so obtaining results that may be tabulated as follows:

His Notation. . .	A	.	B	.	C	D	.	E	.	F	.	G	a
Modern Notation. .	A	.	B	C	♯	D	.	E	F	♯	G	♯	a
Or	C	.	D	.	E	F	.	G	.	A	.	B	C
	1	.	$\frac{7}{8}$	.	$\frac{49}{64}$	$\frac{3}{4}$	.	$\frac{21}{32}$	.	$\frac{147}{256}$	.	$\frac{1029}{2048}$	$\frac{1}{2}$.

Riemann treats this ratio 7:8 as the rough equivalent of Notker's ratio 8:9 together with this correction for diameter; but this is inadmissible, for the fourth and octave are not corrected and so the two semi-tones are almost vanishingly small, or rather what should be the lower note, comes out the higher one!

Aribo, in the next century, gives Notker's rules, and others due to Monk Wilhelm with corrections based on different fractions of the diameter. And many more rules might be quoted.

Coming to more recent times, there is a little to be found in Father Kircher's voluminous Musurgia Universalis, published in 1650. He says the ratio of circumference to length of organ pipes varies very much, as from one-fourth to three-fifths; two-fifths was perhaps most usual (giving a diameter one-eighth of the length as stated by earlier writers). His lengths follow the familiar modern ratios, 1:2, 2:3, 3:4, 4:5, 8:9. He does not refer to any correction for diameter, which would be of large importance with such wide pipes, nor does he speak of tuning the pipes after they are made. A century more shows a marked advance; for in the great book of Bedos de Celles, "L'art du Facteurs d'Orgues," Paris 1766 while rules are given for fixing the pipe-lengths, proceeding by fourths and fifths, there are also directions for tuning by cutting the pipes off afterward to the exact desired pitch, and in the plates there are figures of tuning-cornets such as are used to-day. Lastly, in the great Encyclopedie (1750), under Diapason, it was directed that to the computed length as given by such rules as the above some inches shall be added to allow for contingencies of tuning.

These citations are enough to show how slowly our ances-

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tors, starting from the purely mechanical mathematical scale inherited from the Greeks, and practically fitted only for a thin-stringed monochord, progressed to the series of notes of to-day, that is independent of any particular instrument—historically, development of the scale has gone along with the development and perfection of instruments, first of the organ and then of the piano. In the organ the wind supply needed great improvements before a steady tone could be produced, and it was not till the invention of the wind gauge in 1677 that this was fairly accomplished. Meantime other improvements had been going on; the keys were narrowed, the many pipes to a single key were distributed to registers, and pedals and black keys had been introduced. But all the time that the ideas of polyphony and incipient harmony were growing, the king of instruments was not fitted to furnish a single interval that would be at all acceptable to-day In fact Praetorius, who died in 1621, thirty years after Palestrina's death and seventy-five years after Luther's death, says one reason for the slow development of harmony was that "the tones and semitones were not turned correctly, and therefore the instruments or organs were not turned so 'justly' as at present." The errors of the old rule were very great; two pipes of 36 and 18 inches length above the lip and 2 1 :4 inches diameter, according to Kircher's proportion, would not be an octave apart, but only a little over ten semitones, as C-A; perhaps the early pipes were slimmer and the error less, so the corrected rule might give a fair approximation to correct intervals; still the correction is not more than half or three-fifths of that required by the rules of the famous modern French organ builder, Cavaillé-Coll.

There is one more stage in the history of our scale. After the organ had been so far perfected that any desired intonation (e. g., just, mean-tone or equal temperament) could be given to it, keyed-stringed instruments were developed with not a little deliberate imitation of organ ideals, as those readers know who saw the Steinert collection at the Chicago Exposition. As the logical outcome of the demand on the part of the growing harmony for freer modulation into all keys there was a modification of the old Pythagorean and harmonic tunings, as well as of the mean-tone temperament,

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finally resulting in the equal temperament. This could be carried out conveniently on the stringed instruments; it was more needed for the kind of music written for them, and the short duration of their sounds rendered the deviations of the tuning from perfect concords less offensive to the ear than when it was practiced on the long-drawn notes of the organ. But musicians found it unsatisfactory to try to maintain several standard scales, so the clavichord and piano have in spite of bitter opposition, forced their peculiar scale upon the European musical world, till orchestra, voices and finally the organ have with practical unanimity surrendered to it. Of course this is a "survival of the fittest," but the statement only means the fittest for a particular environment; for other environments it would not necessarily be the fittest; e. g., that of an Oriental or savage musician, of a string quartette or of Europeans a century hence.

Finally it is to be observed that instruments have been the guides to the voice in all these ages under consideration. Guido, who died in 1050, taught his boys the intervals by the aid of the monochord, which he improved for this purpose. In later times the organs served a similar purpose, as appears from the remark of Praetorius, who says: "That the compass remained narrow for so long a time is because the organ was used only to accompany choral singing, and no great range was required, for harmony was unknown," and he distinctly says that only the bare choral in one part was performed on them. Even to-day what pupil learns to sing intervals correctly except by directly or indirectly imitating an instrument? As instruments have developed, both the scales embodied in them and the ideas of musicians concerning the scale have changed, responding to distinctly traceable influences; and there is no hint in the long history that the "harmonic consciousness," on which to-day much stress is laid by some writers, has ever failed to content itself with the scale familiar to it, however wide the departures from a true harmonic scale. So if in the fields where harmony has won practically all its triumphs there is no proofs of a scale-making "harmonic consciousness," may we not ask for substantial evidence that it exists among peoples who have no harmony? And may we not expect that ample explanation of the facts

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alleged in support of this view will be found when all the circumstances of the investigation are made known?

This brief presentation of one phase of musical history should convince the student that the opposing views regarding the basis of the scale so dogmatically presented by extreme physicists or extreme musicians are alike inadequate, because they disregard the historical elements of the problem.

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OSCAR RAIF AND DUMB THUMBISM.

BY MARY WOOD CHASE.

It has been said that it matters not what the means used to a desired end, only so that means be legitimate. In music each great teacher differs from others in attaining that end and great is the opposition when ideas diametrically opposed or radically different from existent methods are introduced. Instead of testing thoroughly the new theories, giving them an impartial trial, endeavoring thereby to improve and broaden in every possible way one's own teaching for the benefit of both teacher and pupil, nearly all, at least of the more prominent teachers, endeavor as soon as possible to find it absolutely false and pernicious, in order to prove their own superiority and possible originality. It is a laudable desire to wish to be known as best, greatest, in any walk of life, but it is not given to all to be great, original thinkers—geniuses, and while many excel, few at most can be really superior. The difficulty lies in the incapability of the masses of recognizing true superiority when it does appear, and not being led astray by sensationalists and fads. A man is best judged after his death, for then all partiality, all selfish opposition ceases; he has ceased to be a competitor in earthly struggles. Alas! that it must be so, and fortunate the great ones who are gifted not only with superiority, but a philosophic, calm indifference to public opinion, living and working for Truth, the Eternal.

How far the influence of Oscar Raif on the art of piano playing is to affect the future cannot yet be determined, but that it will not be small is already being proven. Some of his ideas have, however, been so wilfully misconstrued or misunderstood that it seems time to attempt something of an explanation.

It is well known that the thumb is the heaviest, most unmanageable finger of the hand. It's possible motions in one minute are considerably fewer than those of any of the other fingers, and it is therefore necessary in scale and arpeggio playing, in order to produce even tone combined with the

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greatest tempo, to so train the thumb as to act without the slightest delay. All great teachers have studied with earnestness to overcome this difficulty, but it has remained to Oscar Raif to add an important step to previous methods, which not only remedies the deficiency, but does it in the least possible time. It is generally accepted that to have the thumb in place to play after third or forth finger in time to cause no

break, the thumb must be placed under the hand as soon as it leaves the key. That is, when the second finger is played. Many teachers also turn the wrist slightly in the direction in which the hand is moving; but Raif goes one step farther. The thumb being the heaviest finger, is played, not silent, as is the erroneous impression, and which has given him the name of Dumbthumb Raif, but pianissimo, for to play a thumb or finger always absolutely pianissimo, and never to lose the

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tone entirely, requires, as everyone must admit, not only absolute surety, but absolute lightness of arm, hand and finger. Thus the claim that this practice makes a dead, useless thumb is seen on the surface to be false and thoroughly misunderstood. If the practice is properly done it can never make the thumb other than light and responsive. Farther, in slow practice, if the finger preceding the thumb be held until ready to play the succeeding finger, the tendency to make these places non-legato will be corrected, and a light, rapid transfer of the hand on the pivotal thumb attained. It is not the proper use but the abuse of these and similar ideas advanced by Raif which lead to misunderstandings and opposition. Unfortunately every teacher has in his class pupils slow-witted, or possibly narrow-minded. These pupils get the ideas sooner or later confused or exaggerated. Such pupils know absolutely nothing of adaptation, but only just exactly what is told them, which to a more or less degree every teacher most modify to suit individual cases. While the principles are correct and are thoroughly and rationally taught, yet the understanding is too limited to appreciate the length, breadth and depth of such ideas. Such pupils, instead of needing a year or two of study with a great master, should have more than double, and even then it is doubtful whether any result could be reached creditable to the teacher. It is invariably from this class and not the intelligent, thoughtful ones that any teacher's reputation has to suffer, and the enthusiasm of such a pupil leads naturally to the more bitter opposition.

A mistake sometimes made by inexperienced teachers who believe thoroughly in Raif's ideas, is that the so-called Pocket Technique is the be-all and end-all in a pupil's technical development. It is forgotten or overlooked that most pupils, while not only playing a most uneven scale and arpeggio, have a very imperfect knowledge of scale and arpeggio formation and fingering. That while the condensed technical practice will develop technique in the surest, quickest way, with least loss of time, yet it will not take the place of the familiarity with each and every scale or arpeggio in their different forms.

Another point which has aroused much criticism is the rules for melody playing. "How," say the pedagogues, "can a rule be made for putting the soul into music? That can

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only come from within. If a pupil is musical he will play emotionally—with expression. If not all the rules will not make him musical." But Raif does not claim to have made a rule by which all may play musically and emotionally. He has simply deduced certain facts from the interpretations of all great artists, whether singers, players or orchestral conductors. When in a high degree emotional he has found that these same artists all obey certain natural laws, which cause the music to appeal directly to the hearts of the listeners. When an artist is called cold, intellectual, it is found that his musical instinct does not draw him to make so marked these same natural laws, although unless entirely unmusical he will obey them in a lesser degree; while the sentimentalists, on the other hand, so overdraw and exaggerate that their interpretations bcome caricatures. When it was found that all artists obeyed involuntarily, it may be, these laws to a greater or lesser degree, thereby proving themselves emotional or coldly intellectual, was there any great objection to catching the soul of music, these natural laws, and deducing a rule or set of rules, to be set down in black and white, to assist unformed pupils, pupils with unawakened souls, in playing more musically and emotionally? To teach them, not by imitation alone, though, of course, actual hearing but strengthens the impression which knowledge of the natural laws makes, but to show them clearly just where the fault lies, the lack of emotion, and how to put it in surely, though never having heard an artist's interpretation. And musical pupils, pupils with strongly emotional natures, are these not at times dormant, has not something at times occurred to drive entirely away all desire to express one's self in the music? Does it not even happen in the case of artists occasionally? But if by an intelligent understanding of the natural laws, the habit of playing musically is so thoroughly inculcated that even depressing influences cannot eliminate it, the lack of self-expression, of genuine emotion, will still not cause the music to be cold and uninteresting. Danger of making mechanical sentiment? Not at all. After these natural laws become a part of one's self, the emotional pupil will find a much more ready and responsive means of self-expression, bounded by good judgment and cultivated taste, while the unemotional pupil at least plays

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musically. The danger here, as in the technical work, is too short a period of study, so that while the laws are learned theoretically, practise and criticism have not had a large enough share in the polishing process, and when left to one's own guidance exaggeration creeps in. It is only when a pupil remains long enough to become thoroughly independent that the finished satisfactory artist is the result. Yet is it not better to exaggerate on the musical side than to remain a cold, unmusical technician? Why are piano recitals so generally avoided by all but pianists and piano students? Because the majority of pianists aim at technical display, and discount true music. Because teachers aim at brilliancy and "show" with their pupils rather than music. Because they would rather have a pupil thunder off a Liszt Rhapsodie than to play a Schumann miniature or a Mendelssohn Song Without Words musically so that people may say "How Exquisite!" People dread to have to listen to piano playing. On all sides they hear it. Only occasionaly do they hear music, the divine art with the piano as the medium and the pianist as inspired interpreter. No, it is a set of musical gymnasts. Each one, small and great, trying to outdo the others by some feat more astonishing than the last, and only once in a while does some prophet appear to foretell the possibilities of music; to make music loved even through the hackneyed medium of the pianoforte.

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THE INTELLECTUAL SIDE OF MUSIC.

BY W. FRANCIS GATES.

The "learned but ignorant," as Mr. Chadwick calls them, make certain objections to the study of music that should be ably and thoroughly met by the teaching profession; for on the teacher devolves quite largely the development of musical taste, the encouragement to music study, the propaganda of musical art.

Music teachers are nolens volens, musical missionaries. We may not like the missionary circumstances as to name and pay, but the fact remains that the music teacher is, even in the large cities, a missionary.

The teacher is an art missionary—a pioneer for the whole family of arts; for if music, as has been said, be that art that is worst practiced, it is also certainly the one that is most practical. But why should we be interested in the spread of this art, or of art in general?

This leads us to the question of what art is—a question that need not, however, detain us long. Education has been defined as a drawing-out process. So it is, but the highest education is a synonym for the harmonious development of all the faculties—for the greatest mental activity. Thorough development means thorough education.

But the complete development cannot remain dormant. Life and death are incompatible. Stagnation is death. Complete development is synonymous with activity; and as the result of the highest mental activity of any age we have the art of that age.

What nations have held the intellectual supremacy? Egypt? Greece? Italy? Germany? Then it is to those that we must turn for the representative art of the epochs of their supremacy. A nation's art is typical of its general civilization, the embodiment of its best thoughts, instincts and tendencies.

Of the family of arts there are three divisions: the poetic, the plastic and the musical. In the plastic are included painting, sculpture and architecture. The first of these divisions

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to reach a high development was poetry, then followed the plastic arts. For centuries these two held the field, with music so far behind as to hardly be in the race. It is only in the last few centuries that music has taken its proper place in the art family; but in the last two hundred years or so it has come to equal or excel in popularity its elder sister, poetry.

Science appeals to the calculative and logical powers; but art, based as it is on these same powers, goes farther and appeals to the imaginative and emotional side of our natures. So we may say that art embodying both the calculative and the imaginative faculties is on a higher plane than either of them, alone. Art being thus the highest outcome of education, it would hardly seem necessary to dwell on the intellectual benefits of musical study, music standing second to only poetical art, if not superior to it, in its mental and emotional inclusiveness. But the world generally is not awake to this fact.

Many people take music as they might take snuff or munch bonbons—for the temporary titillation of certain sets of nerves and not to create mental activity or intellectual pleasure. And this being their attitude toward the hearing of music, they have a similar feeling concerning its active pursuit.

It is true that the lighter forms of music have their purpose in simply the giving of temporary pleasure. In this lies one of music's greatest powers for usefulness. And concerning this, one thing may be said, it is a pleasure untainted by the possibility of harm. Its influences are always good, always pure. But far deeper than this matter of pleasure-music is music the study, music the intellectual factor, music the art.

It is the incomplete conception of music, by the beforementioned "learned but ignorant," that we must meet. We must do what we can to bring the laymen to the realization of the place that music holds as an art, and of the mental benefits that accrue from its study and understanding.

No one would expect much benefit from a haphazard, casual pursuit of mathematics of language, nor must we, then, from a similarly conducted attempt at music study. The benefits are proportional to the investment. If one invests careless work, lack of attention to details, failure to understand

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principles—in other words, if one simply dabbles with music —it can give no return other than that of superficial pleasure. The results of such study—I call it study by courtesy—is simply a smattering of musical knowledge. When we speak of the intellectual side of music we mean music studied carefully and thoroughly, both in its theoretical and practical aspects.

Music the art is based on music the science. It is founded on rhythm, which is essentially mathematical. A close study of acoustics and tonal relationships requires considerable mathematical research. An analysis of the structure of instruments reveals the mathematicl science as their basis. In the study of applied music the performer must continually use the calculative faculties with a rapidity and precision that astounds the novice.

No art or science requires more alertness, more accuracy, more concentration of thought and action than the proper performance of the master works. Added to this there is continually exercised the executant's powers of discrimination in the matters of tone color, shading and nuance. He must grasp the most complex harmonies; he must interpret the most elusive points of emotional expression.

The study of the general theory of music, its history and its aesthetics—these not being side issues but an essential part of the one subject—give the same results in mental development as would the same time and effort put on similar divisions of other studies, sacred or profane, scientific or artistic.

In the very nature of things, the musician must have conquered himself to a great degree ere he could conquer his music. The artist who has not strongly developed powers of self-restraint, self-reliance, patience and perseverance is no artist. The tendency, yes, the aim of all education is to establish these very traits of mind. He who has control of himself, who relies on himself, who can be infinitely patient, and who can indefinitely persevere, has the whole world open before him. In musical work these things are vital factors and to a large degree the results of study of the art.

To speak of the pervading intellectuality of the master works of music would open up a field of indefinite scope. It must be enough for us to recognize but in a passing way this

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element as a dominant feature of the works of Bach, Beethoven, Brahms, Schumann, Berlioz, Wagner and their co-laborers. Music has its Shakespeare, its Milton, its Tennyson, its Longfellow; and the intellectuality of the artists in music is not less marked than that of the artists in poetry.

The study of the master works in music is as productive of mental culture as equivalent application to the study of general literature or science—a different kind of culture, to be sure, but not the less real culture, for all that. Culture—refinement—is something more than a storing away of facts, calculations and theories. It is an appreciation of fine distinctions, of high ideals, of lofty conceptions—a development of the finer powers of mind and heart as well as of the stronger and coarser faculties. Nothing in science so successfully reaches this side of our natures as does the study of art; and nothing in art more gently or thoroughly than music.

The great musicians have not been one-sided, though their supremacy in one line may have caused their abilities in others to be overlooked. The literature of music is rich with the writings of the masters. Gluck wrote strong defenses of his operatic innovations; Mozart's and Mendelssohn's letters are gems of style and substance; Beethoven, like most of the other great composers, was a student of ancient and modern philosophy; Schumann's fame as a writer is nearly as great as his renown as a composer; Wagner wrote some of the strongest polemics of the present century. And to these may be added Weber, Spohr, Moscheles, Berlioz, Liszt, Rubinstein—in fact the list is almost as large as the roll of great composers. The master musicians have been men of wide knowledge, of deep sympathies and of broad culture.

Much might be said of the results of music study on the power of memory. A book could be written on the subject, but we must dismiss it with a few words. Haven says, "Memory is our only voucher for the fact that we existed at all at any previous moment." At the same time memory is ranked as the lowest of mental powers. While this may be true from the philosopher's standpoint, memory, the store house of the mind, plays a prominent part in every walk of life. Its cultivation is highly desirable. Its uses are all-pervading.

No study so strengthens and enlarges the memorizing pow-

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er as does music. In witness of this we may cite the feats of Mozart, Liszt, Bulow, Rubinstein and others. A number of pianists have been able to produce by memory all of the Bach fugues and Beethoven Sonatas. A certain blind flutist could play any one of 125 concertos called for by number. Many an operatic star has a repertoire of a score of operas. The great conductors like Nikisch and Seidl know the Beethoven Symphonies and the Wagnerian dramas practically by heart and conduct them without score. And this is largely the result of the study of music. What it has done for these leaders in music it may do in some degree for us, in proportion to our natural abilities.

And finally, as the climax to this view of the intellectual side of music, we must recognize the stimulus that music gives to mental activity along other lines of thought. The mind, expanded by knowledge and strengthened by use, will not remain hedged within the limits of one line of study. It is like murder—it "will out." It will have a broader grasp of and a deeper insight into all subjects of human interest. And in this is really its highest good. For is not education the knowing not only the "everything of something" but the "something of everything"? In this is the real end of education—in the broad knowledge, the wide sympathy, the real and the true culture.

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THE THREE ELEMENTS OF MUSIC.

BY VIO K. SAKAI.

The following article is by a native Japanese, who is in this country for an education. Mr. Sakai edits a Japanese newspaper in San Francisco.– Ed. Music.

The universe seems just a great world of music. Let us go wherever we will, still we hear a harmonic sound which the great American poet, Emerson, called "a sky-born music."

Our ears hear the sound not only in the musical instrument, but in the red-breasts, in the waves, in the cricket, in the winds, in the lions, in the thunders, in the fountains, in the wheels, in the showers, and in the battlefields; while our minds hear it in the stars, in the flowers in the falls, in the diamonds, in the graves, and in the sweet homes.

Issai Sato, a Japanese scholar, says: "A breath, a tongue, is also music." Music is, indeed, the breath of the universe, consisting of natural order and harmony; in a word, it is the voice of Nature; and it may be the Heavenly voice.

There are the three elements of music, as body, knowledge and spirit are elements of human being. I name them instrument, art and spirit. If there will be any one who doubts the doctrine of trinity, he would not repeat his ignorance on account of denying the three elements of music. The three important elements relate closely to each other, and the relation is inseparable. All things have their cause and effect. Thereupon, it is the best way to see the relation and process of cause and effect, to investigate something. As the spirit is the cause of music, the art is the effect, and the instrument is the process, or the medium, the above excellent way may be adopted to study music, too. The detail is to be understood in the following words:

INSTRUMENT.

Harmony, the proper music, is wordless and soundless. The instrument is made to introduce this invisible and inaudible music to mankind, but the instrument itself is not music. An idol is the sign of a god for some ignorant person, but the idol itself is not a god. I have once asked a girl how music is: "What? I cannot play," was her answer.

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Notwithstanding I have pronounced music, she echoed the instrument; why the strings or the reeds may be called music proper? Does it not lie beyond the pale of music proper? Certainly, we can say that the instrument is music in some case or meaning, because the former is a part of the latter, while we can never say that music is the instrument. It is right to say that the nightingale's song is the bird's voice, but it is impossible to upset the proposition thus: The bird's voice is the nightingale's song; for every bird is not always a nightingale. And the violinist, he who is indifferent on this side, makes himself a fiddler.

Then, the instrument is charged with being only a medium of musical sound, and, therefore, there is no musical value in the instrument itself; upon the musician the value of the worth rests, not on the instrument. Try to send the instrument to some place where there is no musician, what a difference does come between the pianoforte and the table, the clarionet and the stick! As the instrument is thus valueless independent of a player, it is irresponsible also for the effect —good or bad.

Music influences the world, and calls the kingdom of Heaven upon the earth, but the instrument has no right to have the reward; music enchants the Paradise and brings Capernam down to her; but the instrument has no duty to get the punishment; the musician only is to be rewarded or punished.

The instrument is, also, the public thing, and any one may use it freely, so sometimes David's harp will be found in a brewery. Solomon's harps, it is said, were made of the invaluable almond tree; nevertheless even these harps would not produce valuable sounds without the Levites.

Instruments are divided into two kinds: the natural and the artificial. Though the former is not better at all times than the latter, yet our human vocal instrument is the best, simplest and perfectest among all instruments.

> "Where is the wise? Where is the scribe?
> He, who is wiser than God?"

As Mr. H. E. Krehbiel has said, music is dual in its nature; it is material as well as spiritual. Its material side we apprehend

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through the intellect, its spiritual side reaches us through the fancy (or imagination, so it be music of the highest class) and the emotional part of us. We have the music sound on the material side, which is the realized art through the instrument. Sound originates in a vibrating body, it comes from the vibration of a body by some motive; air has no voice, but the wind sings; water has no sound, but the wave plays; musical instruments have no voice or sound, but how sweet or grand, or sorrowful music, shall we hear when a bow lies at the strings of a violin, or an artist hand touches the keyboard of pianoforte?

The music sound depends upon the art of the musician, but the art itself can not be heard or seen or touched. Look at the lightning in the sky; how gallant a phenomenon it is, but let us never say it is an electricity. Nay, it is not; it is only an effect of an electricity through the conductive medium. Electricity is an invisible. By the same reason, though whatever music may be, yet it is not the art, it is only a phenomenon of the art through the instrumental medium. When the invisible art, the harmonic power, touches the visible instrument, an audible sound would be heard. Thus every musical sound rests on the musical art necessarily. The human ear is a material, so the sounds of music must rest on physical acoustics with the instrument; while the human mind is a spiritual, so the sounds of music must rest on psychological acoustics with the spirit; and they both are connected closely by the art. My dear readers, remember that art is not the gift of a physical exercise on the instrument.

SPIRIT.

Every one can understand easily why a spiritless idol is worthless as a god, thought it may be good sculpture; and a mummy is worthless as a man, but as for anthropology. Music-sound is not the spirit's mummy, it must be the very incarnation, so that the spirit is the Ego of music. When man is not of Ego, he would be in a dream or a vision, and when music is out of the spirit, it would be a sound only, or rather a noise. Sound has its limit in space and time to be heard, but on the other hand, the spiritual music-tone reaches beyond the air, into the Heaven; and its sound vibrates even

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for many a centuries long. The former vibrates the ear drum, while the latter play the heart's string. Music exists not for brutal beings, but for human beings who have heart; therefore a mere physical music is by no means a perfect music.

My dear readers, suppose that you see an artificial violet which is made very nicely, so that it seems as if it might be a real flower, though you will be cheated at your first sight, yet the butterfly or the bee would not give it even a glance. Certainly, sometimes physical music is able to enchant some kind of man, but it can never influence a spiritual parson, the highest class in the human world.

By the above reasons, the good or bad of music turns on, whether it is or is not of the spirit, and the instrument has only a subordinate importance. I think the reader remembers that the Bohemian beggar and the French violinist played the same violin, and, strange to say, their art brought up very different effects. Whence the difference? Has it come from the rank—French gentleman and Bohemian fellow? Nay! It has come from their arts, one of which was well bred and not by the care of the spirit—the Ego of music. This Ego, I mean the breath from God, which enters into our hearts through the nostrils, and also it is our life and music's, too. The celebrated Chinese philosopher, Chwang Tsung, said: "Play Ego upon your instrument."

These three elements of music ought to be present in every music:

Where is the instrumentless music?

Where is the artless music? and

Where is the spiritless music?

At last let me define music again: Music is Nature's voice, that is, God's breath.

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A MUSIC-SAGA OUT OF NORSELAND.

BY CAROLYN EVANS HUSE.

The light, open carriage with its single occupant drove up the Avenue des Marroniers. It was a fine, wide driveway bordered on either side with superb horse chestnuts. Grass and trees in varying greens seemed to reach indefinitely in every direction till a bend in the road showed glimpses of high chimneys and roof.

The driver, a shrewd-faced middle-aged man, turned and, pointing with his whip, said:

"There Monsieur can see is the Chateau de Castel."

A little more and the avenue emerged into a wide, open space, and the house was plainly seen. It was a large, rambling pile in rough, grey stone with irregular sloping roofs and odd chimneys. They passed the main entrance with its massive door and drove around to the side.

The chateau was on a slope and here a flight of stone steps led to a terrace.

As the carriage stopped a woman appeared at an open door and came to the head of the steps. She was old and wrinkled, but her spare finger was alert and her eyes bright. Her dark blue skirt was short and the cap which half covered her white hair was bordered with fine lace.

"Old family servant," the stranger thought, as he looked up.

"Will Monsieur have the kindness to come this way?" the old dame said. "Jacques, you will see that Monsieur's baggage is brought up."

"Monsieur can leave everything," Jacques said, "it shall be taken up at once."

"Thank you," was the answer, "I always carry this myself."

The next moment Rolf Hillenborg stood on the terrace. He was very tall and fair with strong, clean-cut face and steady-gazing sea-blue eyes. The old servant looked approvingly at him.

"Monsieur is welcome to Castel," she said. "I am la Mère Francoise, at Monsieur's service." Her glance then turned

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to the case the newcomer carried. An expression of doubt and curiosity crossed her face.

"Monsieur est musician?" she asked hesitatingly. Rolf Hillenborg smiled.

"A musician? Oh, that depends. I play the violin a little —when I have the time. It's my recreation."

"Monsieur is of course a great scholar. M. le Marquis said so, indeed. And he wrote that everything should be at the disposal of M. le Professeur and he must take his own time for the work. I will show Monsieur his apartment."

Mere Francoise led the way from the bright, flowery terrace into a marble-paved ante-chamber and thence up a handsome carved oak staircase, then down a long tiled corridor. "These are Monsieur's rooms," she said, opening a door, "they all connect. The library is down at the opposite end in the tower. It has been opened and aired."

"I understood from your master that a fire had caused considerable damage," observed Rolf Hillenborg as he laid down the violin case and his hat.

"Unfortunately, yes. The books and papers had not been disturbed for years, many years. Not in my time, and I've been at Castel seventy-five years and was foster-sister of the old Marquis——"

"That's a great pity. Was there much actually destroyed?"

"Oh, as to that Monsieur le Professeur, I hardly know. There was dreadful confusion of course, and old papers were scattered all about and water-soaked. Monsieur de Castel said it would take a great scholar, a savant, to straighten things out."

"I am anxious to get to work; there must be a great deal to do."

"Monsieur le Professeur had better wait till to-morrow; it is late, nearly seven, when Monsieur will be served to dinner."

The old dame bobbed a curtsey and left.

When rid of the dust of his journey Rolf Hillenborg found his way down stairs and out on the terrace which looked west. It was a bright bit of garden with graveled paths between symmetrically arranged flower beds. There were no shrubs here, but there were several immense stone vases filled with

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plants. There was also an antique-looking, somewhat mutilated stone bench with a high back and very wide seat. A rustic table stood near it. Lying on this was a bit of fine needle work, a diminutive pair of scissors and a gold thimble. Rolf Hillenborg wondered somewhat. He had not heard there was a chatelaine. The things certainly did not belong to la Mere Francoise; the thimble would hardly fit her little finger.

He was sorry there was no time to wander over the grounds before dinner, everything looked so beautiful in the evening sunshine. Even then the summons came:

"Monsieur is served."

He dined alone and when he returned to the terrace after dinner the needle work and the dainty tools were gone.

It was still early morning when the new inmate of Castel found his way to the old library which was in the southwest tower of the chateau. Mere Francoise said it had been aired, but there was still a decided smell of old smoke and mustiness together with a peculiar dampness. Rolf Hillenborg hastened to open every window, letting in floods of sunshine and warm, lilac-perfumed air. Here was labor, indeed; work for many weeks apparently. It was only a medium-sized apartment, but the books and papers seemed endless. There were shelves from floor to ceiling on every side. Two-thirds of these were empty and books were piled on the floor, or rather heaped up in the greatest confusion. Loose pages were scattered among them and portfolios were filled with tattered manuscripts. The confusion was also that of tongues for French, German and Italian consorted with Hebrew, Greek and Latin. To restore more than seeming order was the work of no ordinary scholar, as the Marquis de Castel had recognized. The man he had chosen was a deep scholar in language and its literature. He brought an enthusiast's zeal to his task and began at once. After he had been at work some hours, Mere Francoise looked in.

"Monsieur le Professeur did not take much time for his dejeuner," she remarked. "I'm afraid Monsieur did not like it or it was not well cooked. I'll speak to Jeanne about it. Or perhaps Baptiste was careless, he's such a tete en l'air."

"Oh, nothing of the sort," was the smiling reply. "I no

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doubt ate with undue haste, for I wanted to get well under way with the work here. Jeanne's cuisine, I assure you, is faultless, and Baptiste serves admirably."

Indeed Hillenborg had worked almost incessantly sorting out and systematizing things. Once he had paused and stepped out on a balcony looking south. He was high enough up to have some view in two or three directions. Beneath him was the gay, little terrace, at its base shrubbery and paths leading to a beautifully kept parterre. Beyond were garden and fruit trees and surrounding all wild woodland. The view due south was somewhat cut off by another tower which jutted out several feet."

"I'd like to get up to the top there," he thought, "one might look out to the sea." He threw back his head and looked upward putting up his hand to shade his eyes from the setting sun.

A bartizan with parapet ran around the top of the tower. Something was resting on the parapet, but just what was not evident. It stirred and a woman's figure was outlined against the clear blue of the sky. She stood a few moments looking toward the west, then turned and disappeared. It was too far to distinguish features, but something in the whole appearance suggested to the gazer the possible owner of the thimble.

The days slipped by and the work went on. Rolf took but little leisure, to the distress of Mere Francoise.

"There's a whole stable full of horses and Jacques or that lazy Simon to attend, Monsieur. Then there is the violin—but that is sad music, si triste!"

Late one afternoon Rolf left off and with his violin under his arm sauntered out in the grounds.

It had been hot and breathless all day and he searched for a cool, out-of-the-way nook. He wandered down through the shrubbery, then the flower garden and followed an alley which led into what had once been an avenue. It was so grass-grown that only the two lines of old linden trees that bordered it marked the way. Rolf walked along a'l'aventure. Through the thick leafage he caught a broken view of high walls. In a few moments the way was blocked by a grey stone building, or rather its picturesque ruins. It was a Gothic chapel

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partly overgrown by moss and ivy. The bell tower was a jagged pile and the walls were crumbling. The doors were gone, but the opening was framed in by ivy and half-wild rose bushes grew high in the front and filled up the gap. Rolf went in. Here the ruin was even more apparent. Breaks in the roof showed patches of blue sky and underfoot grass was springing up in the stone crevices. The north transept led into a pillared gallery, evidently cloisters. So this had once been a monastery. The place was deliciously cool and its soft greys and greens restful to the eye. Rolf thought he would try the effect of the violin there. He stood in the choir, which was still partly surrounded by a screen in carved stone. Then he began to play, improvising and drawing sustained single tones of wonderful sweetness linked here and there by chains of harmony. The sounds rose steady and true, vibrated with peculiar clearness through the high-arched space and grew fainter as they reached the shadowy boundaries. There was a slight but distinct reverberation through the place, strange, faint echoes like many dim shadows of one substance. It was an eerie music such as might come from far away, ghostly violins. More than once the musician paused to listen. He thought he heard another violin with his own. Then he smiled at the fancy. "It's the place," he said to himself, "the sound re-echoes among these arches."

He began again and played a Norwegian air of characteristic rhythm and harmony. It seemed as though the echoes redoubled. The whole place was filled with music. The air seemed to thrill with it and Rolf Hillenborg's whole being pulsated in response to it. With all his inherent love for music none had ever stirred him like this. That simple air, that song of the people, he had known it always. His old nurse had crooned it to him in his early childhood days, he had heard it on the blue waters of the fiord; in country and in town, at work and in merry-makings. Now he again felt the breath of the ocean, heard the soft sigh of the summer wind through the pine forests. It seemed to Rolf Hillenborg it was not his own music he had heard.

He turned from the choir into the nave. The light was very dim, but he thought he saw a shape flitting before him among

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the pillars. When he reached the portico the screen of rose bushes was trembling in the still air. He pushed aside the branches and stepped out. Somebody was struggling beside him, held fast among the brambles. It was a young woman, quite a girl.

"Pardon, Mademoiselle!" he stammered, "I frightened you I fear. Let me help you." He laid his violin and bow down in the grass and came to her aid. It was not so easy to free her. The lace about the neck of her gown and her wavy hair were entangled in the wild, prickly branches. Her efforts to get away shook down showers of pink petals.

"If you will keep perfectly still a moment," Rolf Hillenborg said, "I will try not to hurt you."

With patience and gentle touch he soon succeeded. The girl stood with flushed cheeks and disordered hair and dress, the picture of consternation, but a charming one withal. She was tall and slender with very dark rippling hair and hazel eyes.

"I—I heard the music," she said, "but I could see no one——"

"Very natural, of course," said Rolf, reassuringly, quite as if he knew what she was going to say.

"And of course I was equally surprised to find a new rose on the bushes."

His manner was so courteous and the light in his eyes was so merry no woman could have been annoyed. They both laughed and immediately felt at ease.

"This old chapel is the coolest place to be found on a hot day," the young girl remarked as she pinned on her broad-brimmed, picturesque hat.

"Yes," replied Rolf enthusiastically, as he took up his violin. "I just discovered the place this afternoon. The library of M. le Marquis is most interesting usually. But I confess that to-day it was not as alluring as sometimes."

So this was the learned Professeur, the savant her uncle had engaged to restore his library. This still young, handsome man. He was very unlike what she supposed a savant should be, and he was a musician, too. She glanced up at him and decided that he did look scholarly and that there was an air

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of distinction about him, too. Not at all un homme ordinaire.

"This at last must be the chatelaine," he thought, "but madame or mademoiselle?"

Hardly the former he decided. He was very ignorant of the family in whose midst he was occupied. They walked along the grass-grown avenue together.

"I feel sure that M. de Castel, my uncle, would not wish you to confine yourself so closely," the girl said. "The work must be very laborious."

"Yes, it is, and necessarily slow, but full of interest. There are many priceless old volumes and manuscripts among them."

Walking along and chatting easily they came within sight of the chateau. Its many windows flashed in the red light of the evening sun and the grey mass of wall and tower seemed ablaze.

"There must be a fine lookout from that highest tower there?" Hillenborg said.

"Oh, there is a superb view," the girl answered. "I often go up there. One can see the ocean. On a clear day it looks so blue and I almost fancy I can hear the beating of the surf."

Rolf Hillenborg's eyes kindled.

"She, too, loves the sea," he thought.

"Have you ever crossed the ocean?" he asked.

"Not yet," she said, with something like a sigh, "but I shall some time I hope. My mother was an American."

"Ah, that is it, then you will certainly go; you have the instinct of travel. I have it, too," he added, "for my ancestors abode in their ships. I am a Norwegian by birth—by habit a Cosmopolitan."

They had reached the terrace by this time, where Mere Francoise stood looking at them with bewilderment. Where had they met, she wondered. It was certainly not convenable, of that she was sure. It was the American of it, she supposed, yet madam sa mere was so gentille. And here was Mademoiselle coming in at the same entrance! Though Mere Francoise was so surprised, she bobbed her funny curtsey.

"I was looking everywhere for Mademoiselle," she said reproachfully, "and Monsieur's dinner is waiting." Then she looked at the violin and shook her head ominously.

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The next few days were dark and gloomy. It rained almost incessantly. Rolf Hillenborg hardly left the library and had seen Mademoiselle de Castel once only. Then he was passing through the marble-floor ante-chamber when the door flew open and she came in breathless and dripping from the rain. Her face was all aglow and her eyes sparkled. She laughed as she shook the drops from her capuchon.

"A rainbow this time," the Norwegian thought, but he did not say it.

"I must have the air," Mlle. de Castel exclaimed, "and I never mind getting wet. I couldn't bear to stay in any longer, it seemed so dreary."

"It's certainly very dark," Rolf Hillenborg answered, "I have found it necessary to burn a lamp all day in the library."

"I have no idea," she said, "what the method of work must be to evolve order from such chaos. What do you do?"

"Won't you come in sometime and see Mademoiselle? The work will explain itself better than I can tell you."

The next morning before Hillenborg was well at work Mere Francoise bobbed in. Her old wrinkled face was a study.

"Mademoiselle de Castel wishes her compliments presented to Monsieur le Professeur and says she will come in to visit the library." She delivered the message with the utmost ceremony. The Norwegian listened with equal gravity.

"Kindly present my dutiful respect to Mademoiselle de Castel and say I shall be honored by her presence."

Soon after Mademoiselle de Castel, accompanied by Mere Francoise with her knitting, came in.

"It seems to me," said the girl, "very much like separating the ashes from the sands of the seashore in the fairy tale."

Rolf Hillenborg smiled.

"But, if I remember, the enterprising youth succeeded as I shall do, I hope."

"Yes, and he won the beautiful princess and they lived happy forever after."

"Delightful conclusion," observed Rolf. "Now Mademoiselle, that you may see what the work is, look at these different divisions. That pile has been sorted and rectified; all is complete as to language and paging. Those volumes in black let-

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ters there need special treatment with chemicals. See how defaced some are with mildew, smoke and other causes? This great heap of manuscript, much of which is beautifully illuminated, needs gentle handling. Some is in tatters and must be mended, both gummed together and the tissue strengthened by chemical process where it will admit of it. Much of this is convent work. The monks of the old monastery down there may have transcribed some of these. Greek, Latin and old French are all here and must be sorted accordingly. What clever old fellows they were. Look at these characters; imagine writing like that, and see those initial letters."

Mademoiselle de Castel was very much interested and impressed with the knowledge of the Norwegian. She watched him a long time.

"How did you ever learn it all?" she exclaimed.

"What, the languages, or this doctoring process?"

"Both."

"Well, languages, classic and modern, with their literatures, I have always worked in and studied in various universities. As to this system of restoring injured books I learned it partly from an old librarian at Rome, partly from an English book-binder."

Mademoiselle de Castel with Mere Francoise came in for the next several days. It seemed an established thing. The old dame played propriety and knitted vigorously, troubling herself little about the two. Then she began staying less and less time, then ceased coming altogether. It was not worth while, she said, Monsieur le Professeur never took his eyes off the old books and Mademoiselle the same, and she with plenty else to see to.

During these days Rolf Hillenborg learned something concerning the de Castel family. M. de Castel and Antoinette his niece, were the only ones left of that branch of the family. The estate belonged to the uncle, although he was the younger brother of Antoinette's father. The Marquis, who was absent a great deal, had lost his wife some years ago, but he would probably marry again. Antoinette was a very young child when her mother died, and she had never known her father. They had married very young. Antoinette could just

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remember her mother, who had been an orphan, and she knew of no American relations. Her father played the violin, it was a passion with him. Next to his young wife he loved his instrument.

"Mere Francoise always said," Antoinette continued, "that his music was wonderful, but, oh! so sad, and she believes to this day that his music bewitched him in some way. He used often to play in the old ruined chapel, and once——" Here an awsome note came into the girl's voice. "He sat there playing, and he was tired and fell asleep. And when he awoke cold and stiff, it was night and the church was black. He started up and stumbled against his violin, which broke. He managed to grope his way out after a while. It was very late, but he was troubled about his violin and they returned with lights from the house. They found the violin literally in pieces. My father gathered them together and said it could be mended, but they could not find the bridge and it was never found. The next day as my father was working over the violin, for he was very skillful that way, a dispatch came calling him to England. He left and never returned. The steamer was run down in the fog and all were lost. Then my mother packed the broken violin and sent it away to a great friend of my father's. It hurt her terribly to do it, but it was my father's wish and promise to his friend."

"Do you know who this friend was?"

"No. I believe my father had met him in some foreign country and they were a great deal together."

This recital deeply interested Rolf Hillenborg.

Antoinette de Castel was one of those delightful, enthusiastic beings whose presence is an everlasting help. Her enthusiasm was not of the effervescent sort that disappears after the first ebullition. Now she began to take an active part, sharing in the labor and under Rolf Hillenborg's supervision sorted out and made piles for his further use.

"Do you prefer this to anything else?" she said one day.

"Yes, except music."

"Why didn't you make yourself a great violinist?"

For all reply Rolf stretched out his hand toward her. The fourth and fifth fingers were bent and shorter than they should

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have been. With quick, unthinking sympathy Antoinette put her hand in his for a moment only and neither spoke.

"If it had only been the other," she said after a little.

"Yes, it would have made no difference them. They were broken when I was a boy. I had attained to some skill, but this put an end to anything great—in music."

"Come out and play to me now," she cried, starting up suddenly. "I will be on the terrace."

And there the Norwegian joined her with his violin.

"I'll play you the music of my own country," he said. Antoinette sat on the old stone bench and Rolf stood beside her. Then he played some Grieg.

As he played a new element came into the girl's life. The music within herself vibrated fully for the first time. The sweet, unusual melody and peculiar rhythm, the sudden modulations, the shifting lights and shades all appealed to her. She heard in turn the voices of nature and the utterances of her own being. He stopped and sat down beside her. They were both silent a moment. Antoinette was the first to speak.

"I don't know whether it is the violin or what you played or your way of playing it, but I feel I have never really heard music before."

"A violin is a wonderful thing," said Rolf Hillenborg. "It is the most perfect medium of expression. To me there is nothing at once so human and so spiritual as the violin, so like ourselves. Somebody has said somewhere that 'music washes away from the soul the dust of everyday life.' I feel it is so with me. After listening to music my thoughts seem clarified—and it is more especially true of violin music."

"Do you think," Antoinette asked, "that music is the greatest of all arts?"

"Yes," he answered, "it seems so to me. Of course the tendency of anything great is to uplift the human race, but I feel it will be through music that man will be raised to greater heights than he has yet attained. You understand English; do you remember this of Browning? Listen."

"And I know not if save in this such gift be allowed to man,
That out of three sounds he frame not a fourth sound, but a
star,

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Consider it well: each tone of our scale in itself is naught,
It is everywhere in the world—loud, soft and all is said;
Give it to me to use, I mix it with two in my thought,
And, there! Ye have heard and seen; consider and bow thy head!"

"Each tone of our scale in itself is naught," she repeated musingly. "Yes, of course, and our life is like that. It's the relation one event bears to another, one tone to the next. It's all such a strange repetition. We finish the seven tones and begin again where we end—and it's a constant rising and falling, after seven comes the octave and there again is one."

Rolf raised his violin and slowly played the ascending scale with firm round tones. Then he began again, pausing slightly after each step.

"One is the strong firm tone," he said.

"Two is the rousing tone.

Three is the steady, calm tone.

Four is the desolate and inspiring tone.

Five is the grand, bright tone.

Six is the sad, weeping tone.

Seven is the piercing, sensitive tone."

The girl's responsive face glowed with interest and her hazel eyes shone like the fire of opals, as she looked earnestly into the strong, fine face and listened as intently.

"How much it means," she said softly, "but I never knew it before."

"Study Browning's 'Abt Vogler,' he said, his blue, calm eyes gazing deep into her own. 'You will find it all there. Study his Palace of Music, the beautiful temple he reared wherein each stone was a sound, a tone of the scale.' "

After this they often had music and talks upon it.

"The Palace of Music was beautiful," Antoinette said one day regretfully, "but like all beautiful things it couldn't last. He had to come down from the heights and find the C major of this life."

"But if he was on the heights once, he would be there again," answered Rolf. "Have you forgotten, 'What was good shall be good, with for evil, so much good more,' and again,
'All we have willed, or hoped or dreamed of good shall exist;

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Not its semblance, but itself; no beauty, nor good, nor power
Whose voice has gone forth, but each survives for the melodist
When eternity affirms the conception of an hour.'"

"Those are wonderful lines! Think of it, 'When eternity shall confirm the conception of an hour,' and that is exactly what I believe. If anything is really good it must be true, and all truth is eternal."

The weeks were going by. The air had been sweet with lilacs when the Norwegian came. Now the summer was long past its noon. The work in the library was nearly ended. Antoinette de Castel had learned to be of great assistance and they had been working together for some time.

"Did you say that bridge was never found?" Rolf Hillenborg said one afternoon suddenly, pausing in his cataloguing.

"I believe not," Antoinette answered.

"The relation of a violin to its bridge," he went on, "is very peculiar. It's the closest of friendships. Many a fine-fibered, sensitive violin mourns the separation from a faithful, sympathetic bridge. But it's a trial common to all really old violins."

"What is your violin?"

"Mine is an Amati—a Nicholas Amati of the most famous pattern. I know little of its history, but fancy the vicissitudes it has gone through during its long violin-life. I wonder sometimes if it is thoroughly happy in its present bridge-friendship, if it rises to its highest nature. Or if in former years, under sweeter, more harmonious companionship, it may not have vibrated with purer, richer tones than any I have heard."

Antoinette de Castel burned her candles late that night and searched through trunks of old letters. Two of these she laid aside and reread. The first was dated from some place in Norway twenty-five years back. It was addressed to her father, who could have been little more than a boy then, though he had married her mother the following year.

It was a long letter filled with a breezy personality and such as very young men sometimes write one another before worldly cares come and crush out the pleasant things of this life. The close ran thus:

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"As for music, I play but little these days. My violin and I are at odds. My inspiration is gone or has wandered off with you and your own perfect instrument. Truly, my dear fellow, the spirit of music dwells within your Amati. If I could listen to her voice it might quicken my dulled sense. Come both of you when you will, to yours ever. E. C."

The second letter, much shorter and in the same hand, was addressed to her mother. It was in acknowledgment of the violin sent to the writer after Antoine de Castel's death. In it he showed deep grief and spoke of the Amati as a 'priceless gift.' The signature was indistinct and all run together, but one could trace out the first name—Eric.

That night Antoinette dreamed she stood out on the tower looking out to the sea. A radiant, majestic shape came to her and held out its arms. She put out her hand and touched it and soft, beautiful strains of music sounded. The figure then drew her in its arms; the music swelled and rose about her like the waves of the ocean. The radiant shape bent its head and kissed her; then burst such a rapture of harmony in one sweeping chord she could bear no more and lost consciousness.

The next morning of that same night Rolf Hillenborg was up before the chateau was astir and striding through the long, wet grass in the linden avenue. He was imbued with the idea that the lost bridge was still in the chapel. Antoinette said her father had sat playing so of course there must have been a seat. It might have been a stone bench, of which there were two or three about the place, evidently dating back to the monastery days. The choir, partially screened as it was, seemed to him a natural place to withdraw into and there he went to search. A violin-bridge was a small object to find among grass and crumbling stone, and it might be broken, too. He went down on his hands and knees, peering into cracks and corners and turning over loose stones. In the northeast corner he made a discovery. It was a triangular slab of sculptured stone, different in color and quality from any in the church. Apparently it was a corner broken off from some larger body, and this Rolf recognized at once as the stone bench on the terrace. Here then M. de Castel sat. The violin

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was probably at one end of the long, wide seat. It must have fallen as he rose. If the bridge were there at all it could not be far off, and he continued the search with still greater eagerness. And there he did find the thin two-inch strip of pine wood safely wedged between two stones in the pavement. He got it out with infinite pains and almost breathless interest, and hastened back to the chateau. It was still early and it would be some time before he could see Antoinette. He cleaned the bridge and compared it with his own. It was of exactly the same size and he was eager to try it on the violin. But he wanted to wait till Antoinette could be with him. At last too restless to get to work and too impatient to wait longer, he took his violin and went down on the terrace and began to play. He knew Antoinette's room was in the high tower overlooking the terrace. It was not long before she appeared in the tower and waved her hand. In the same breath each called to the other: "I've made a discovery." In a moment Antoinette flitted down like a dove in her white gown. There was a subdued excitement about her, a soft opalescent light in her eyes. She gave him the letters, each in turn. He read on with awakening sense at each line. "Eric Christiansen!" he exclaimed. "Then that is your father's violin, and look, Antoinette—here it is—here is the bridge; I found it this morning."

His excitement was even greater than hers. He did not notice that he had called her by her name. "I must try that bridge at once," he cried. "Will you wait for me here?"

He was back in a moment with a penknife and glue pot.

They sat together on the old bench and with the greatest deftness Rolf detached the bridge and fitted on its new-old mate, then set it to dry.

"Eric Christiansen," he exclaimed again, "he was my cousin and bequeathed me his violin because I gave early promise of genius, alas! But I knew nothing of the way it came to him."

"I'm glad we found out about it," Antoinette said. "How strange it seems; that is another tone in the scale."

"Yes, I'm glad, too," he answered slowly, "the time is short now, the work is nearly done—and then——"

"Nearly done"—she faltered, "then you will leave—at once?"

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He turned and looked into her face, his sea-blue eyes searching the clear depths of her own. Each saw into the other's heart.

"Listen, Antoinette," he said, "listen my white bird of the sea. I love you with my whole soul, though I never meant to say it. Now I look into your heart and see what is there. But think well—it is not for me to urge Mademoiselle de Castel. You have a great name and your uncle no doubt plans a brilliant marriage——"

He broke off, stopped by the expression in the girl's face. He sprang up, seized the violin and took her by the hand.

"Come," he said, "I will build you a palace of music and you shall then tell me if you will have it for your own."

They went down the grounds and into the linden avenue. Though neither spoke for a time, there was no sense of awkwardness.

"I have a fancy," Rolf said at last, "to play in the old ruin where the bridge was last used—and where I first knew you."

"There is a story," Antoinette said, "that the place is haunted. I thought that day—was it not foolish?—that the music came from an invisible source."

Rolf smiled.

"Perhaps it did—some of it."

He played, and the Amati responded as never before to the touch of its master; he had never heard it yield such tones. Choir and nave resounded again with the same wondrous harmonies in multitudinous waves, but all more beautiful than before. Antoinette's face was transfigured as she listened. She was on the heights with him she loved, saw the pinnacled glory of his Palace of Music. Rolf ceased and looked at her.

"Yes," she said, softly, as he bent his face to hers, "it is mine too, your Palace of Music and—love."

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MUSICAL CONDITIONS IN RUSSIA.

BY EUGENE E. SIMPSON.

Some years ago it was our privilege to read a work on "Russian Nihilism and Exile Life in Siberia," by J. W. Buel, and this aroused in us a simpathy for the Russian people that has never showed a tendency to wane.

From an observation of the fact that during a musical life properly coming within a space of forty or fifty years she has brought forth some distinguished soloists and composers, a new impulse has been given to the interest so that lately we found ourselves possessed of a desire to know more of her present internal condition and the influences which are the basis for her future artistic attainments. With an abiding faith in the musical future of our own America it occurred to us that much might be drawn from a comparative study of the phases presented by investigation. As the easiest, most interesting and best available manner of getting the information about Russia we chose that of conversation with those of her distinguished citizens who were to be found in Leipzig. The first one approached was Julius Conus, professor of violin at the Moscow Observatory, whose Leipzig appearance with a new concerto of his own composition is chronicled in our report for December. He is a fine talker, showing a disposition to be fair and liberal in his opinions, with always a healthy patriotism in the background. At the beginning of a most delightful hour with him in the breakfast room of the Hotel de Prusse, the writer asked how many Russian cities had conservatories and how were these institutions attended. In reply he mentioned that of St. Petersburg, the first one founded in Russia, 1862, with a present attendance of about seven hundred; Moscow, founded in 1864, attendance about the same; Tiflis, in Caucasia, with as many as eight hundred pupils; Odessa, on the Black Sea, with four or five hundred; Kiew, Haskoff, Samara and Saratov with attendance of from two to four hundred each, while within the last two years a conservatory has even been founded in Irkutsh, which is far

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over in Siberia, where it is said to be the coldest town on earth. Then came the question as to how many cities outside of Moscow and St. Petersburg had symphony concerts. The reply was that about all of the conservatory cities mentioned had seasons of ten concerts with the public rehearsals, making twenty such performances each year, the orchestras being drawn in nearly all cases from the respective conservatories. No symphony orchestra ever travels in Russia, however, because the trains go too slowly and the distances are too great, so that it would require about a month for an orchestra to deliver a little batch of ten concerts to the people of as many different towns, and this would be rather expensive, for the musicians are rather well paid—seven or eight dollars for a rehearsal and concert; in Leipzig the players would get from one and a half to two and a half dollars for the same work.

When we mentioned dance orchestras in the small towns our man replied that no such thing existed as yet, nor did Russia have an instrumental folk music at all. They were accustomed to sing while they danced and to perform in a sort of harmonic chorus, but he said that certainly many of the harmonies would have difficulty in passing the ear of a cultivated musician. The voices were not often found to be fine from an artistic standpoint, but many were very agreeable. Coming to the conservatory question again, the gentleman became enthusiastic in his expressions of confidence in the work of the Russian schools and he thought that neither in France nor Germany were the conservatories so serious and thorough-going in their work as in his own land, and by way of illustration he stated that though violin had been his principal instrument he had been required to play piano four years and to complete the entire course in theory and composition, as indeed every pupil was required to do whether talent for composition was present or not. Speaking of the Russian violinists of the day, he said in conclusion, that though Barcewicz, Petchnikoff and, of course, Leopold Auer, were entitled to much distinction, it was his opinion, nevertheless, that none of these could play the Tschaikowsky Concerto so well as Carl Halir of Berlin and Henri Petri of Dresden.

The next obliging man to yield to the inquisition was none

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other than Alexander Siloti, who received your correspondent very kindly at his pleasant home on Elster Strasse. We first probed for a complete outline of the conservatory government and the course of study in general, whereupon the information began flowing faster than we could take it and in larger quantities than it was possible to use, but we succeeded in catching a pail of ideas as follows: The conservatories of the whole country are properly to be considered departments of the national educational system as it applies to music, and all branches are more or less under the guidance of the Imperial Musical Society whose headquarters are in St. Petersburg.

Each of the smaller institutions receives from the government a yearly sum of from two to five thousand roubles, to aid in its support, while those in Moscow and St. Petersburg receive twenty thousand roubles each. The course of instruction is outlined in detail and is divided into work calculated to occupy nine years. Each pupil may select the professor to teach him the main branch, and this professor is kept for the first five years, except in case of dissatisfaction, when the pupil may make a single change. Then the privilege of selecting the last master for the sixth to the ninth years is again allowed, but no change is possible when this professor is once selected. If a pupil be unusually talented and industrious, promotions may be made as soon as the work is creditably finished whether the year is gone or not. Next came a desire to know of what service to the musical cause was the Russian Church; whether masses or cantatas of any sort were ever given. This brought out the information that aside from a certain degree of vocal instruction imparted by the priests to the boys of their respective choirs, the influence was to be rated at zero. The organ is not even allowed in the churches, so orchestras are, of course, out of the question. Congregational singing is absolutely unknown, nor are female voices ever admitted to the choirs, so this completely denies to woman the privilege of worship in song. You may imagine that your interviewer was about breathless from astonishment by this time, but our interesting man continued and told us a tale of Tschaikowsky; how he had written a mass for male church chorus alone and the governing authorities had prohibited its use in any of the

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churches of Russia because they found some chords in the composition which were too modern for sacred use. As the chords grew rapidly in age, however, the composition was finally admitted. The hymns ordinarily used are versions of the old Gregorian music. Replying to a further query relating to the remote districts, Mr. Siloti said that a single priest sometimes had congregations in three or four villages, and he instructed the boys in all of these, but only in singing. The newspaper influence was the next phase presented for treatment, and this was a pleasant topic, for we were informed that though musical journals were not established as yet, the newspapers of the entire country were accustomed to devote a special column to musical items and criticism, their work was well done and the policy very liberal so that the special journals were hardly demanded at present. Finally we came to the amateurs and non-professional enthusiasts in music who are such an important factor in every wave of progress, a factor which is dead in some parts of England, as we may be able to explain at some later time. Mr. Siloti says that Russian amateurs are kindly looked upon; that is, it is quite popular to appear in a musical number on some social and literary program or in entertainments by the home talent in cities large enough to afford it, and many of such performers are quite accomplished. In Moscow there is a theater which is devoted entirely to performances by non-professional actors, the house being owned and kept up by a wealthy gentleman anxious to do so much for this branch of art. Indeed the modern musical history of Russia, as of all lands, began in the way of the enthusiast, and in Russia it was hardly more than a half century ago. At about the time Rubinstein began to be a public performer he had difficulty in finding a regular concert audience. It had been the custom to have entertainments at which a bad orchestra would sometimes play an overture to an old Italian opera, some one would give a recitation, an amateur play might be given, and some selection as piano solo was generally sufficient for the evening's program. So it happened, said Siloti, that when Rubinstein began to give concerts his audience seldom numbered a hundred. To Rubinstein then the present musical Russia is almost wholly responsible, for he created

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the main interest, and had brains enough to outline the course of future devolopment.

After a discussion of some side topics, such as international politics and social problems, in which Siloti showed himself a wide awake observer, we left him with many assurances of profound gratitude for the instruction he had been able to impart.

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SONATE CHARACTERISQUE (op. 81).

BY FREDERIC HORACE CLARK.

This sonata is called "characteristic" because to this sonata only, Beethoven designated names to the parts, showing that he aimed to picture episodes customary in every life, and to re-create by suggestive motions the moods thereby experienced.

The opening Adagio reminds us of vague presentiment, or the mixture of pain and loss, and sense of fear which troubles us at the thought of parting with the beloved, the dear parent, or the friend. It is not the awful anguish of the irrevocable moment when death ruthlessly, brutally plucks the dear needed soul out of our lives, and robs us of the very bread of life upon which we fed, and which lent the heart new force each day. It is not the hopeless renunciation of a loved one, as in the Moonlight Sonata and the sods do not fall with fearful, final thuds upon the lowered casket wherein love or hope is buried, as there. But here the tears course silently down, the sorrow is antagonized by a reasoning and faith that the parting is not final, there will be a return and then a greater joy experienced than ever before, for the growth of pain which prolonged absence accelerates will enlarge the measure of bliss which the soul can hold and know and own. The last bar in the first (six-bar) phrase portrays this conviction, but it is not the conquering element in the mood; only slightly does the soul, contending with the decree, allow this hope and promise to lift the shadows which darken its harmonies. Immediately it returns—the presentiment, the fear, the vague rebellion and yearning, even more painfully than before, in the diminished chords which tell of the stiffening tension and approaching inharmony of the painful state. The major half-close reached in the twelfth bar, as ending of the second (six-bar) phrase again hints the promise of joyful meeting after the absence. But it is now that the soul is rising, swelling, in efforts to throw off the circumstances that would foster this pain: the mood becomes more intense and positive, great sobs

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(bars 12-16) shake the being, they form the rhythmic throes which are superficially enfoiled in the major tenor of the promised joy; at last the chilling, restraining fear has become molten, courageous action, and in the Allegro the soul no longer passively submissive to the wounding facts, asserts itself in a vigorous self-expression of its state as inwrought by these facts.

Could the aroused soul, powerfully urging its own expression of such a pain, more surely sound its state than in the first two bars of the Allegro? Is it not like the hard, almost harsh tone which alone could be brought from the unwilling vibrations of hurt and tightening heart-strings. Or could more truthfully be represented (than in the third and fourth bars) the inevitable human helplessness which reacts, relaxes and restrains and provokes resignation to the present sorrow in prospect of greater bliss in the promised future joy. A feverish, self-asserting, almost defiant, mature motive springs up in the fifth bar, but in the foiled action or indirection of the syncope in the sixth and seventh bars this defiance, too, is proven to be not without its susceptibility to fear. But the fevered motive again returns, this time to be abetted with far more of the soul's decision and rebellion, and after a few most vigorous diatonic and chromatic successions of tones, significant of unbroken strength and superabundance thereof, the defiant one believes to have triumphed, at least over the paralyzing sense of separation which would restrain and enthrall. But, no! The fact is inevitable, for now the inharmony, become truly such, dashes its chilling flood with unmitigated force full upon the proud and struggling heart (nineteenth bar).

The cross-grained knot cannot be cut or removed, in shadow or in sunshine, in major or in minor relations, even in defiance and courage, aye, there most, the soul must suffer, its life must be incomplete while its loved one is remote. The separation will not be ignored; it exists, and what behoves us courage, patience, defiance in the futile warfare against the eternally dominant, the Universal Law of Union, the bond of friendship which links us to our loved ones and is the essence of Life, Beauty and Truth. And now in the

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pangs and tears which the soul feels and sheds around this dominant inharmony and isolation and defiant so-called optimism that would rise superior to the last tones (bars 22-41), the mere human courage recognizes the divine grace which springs up in the center of the bitterest sorrow, for to be reconciled with woe and pain and less to quiver and bleed for the love denied us, is but to learn to know and measure the bright colors and lights which the shadows and darknesses do render manifest, that thus to the soul at last through agony no less than through ecstasy, only through both, is revealed the soul, source and end, the unity in variety, the Harmonial God and life. And now at last the soul fastens with a true courage and faith upon the promised reunion and the first scene or stage of the mood (bars 42-53) is completed.

Beginning the second section, the working-out or Fantasie-part sounds again the seemingly unreconciled tone of mind with which the Allegro began, but this motive is interlocked with a reminiscence of the first "good-bye" motive with which the Adagio was initiated. This first motive is not without strongest claims to an identity with the principal sequence of tones which was heard from the old-time post-horn, so that Beethoven may have really built his illustration of the mood caused by painful separation, upon this basis which so definitely corresponds to the sounding signal of the departing post-chaise. He has written the words Lebe-wohl, or fare thee well, over these three tones, and imminent form and consequent spirit which its rhythmic relations possess and the sentiment they impress upon the heart, is re-echoed from each of the various motives of this entire sonata movement, for all are rhythmic counterparts of proportionate nature. And there after the foiled triumph, and directly asserted inharmony amidst the human helplessness of reaction the tears tremble and flow as the farewell of the receding bugle notes are heard high and clear above the rhythmic return of the sense of throbbing sorrow. In the Fantasie part, the first rash feeling of defiance with which reluctant, rebellious vibrations the chilled, tightening heart-strings had sought to overcome the inevitable sense of isolation, does not again spring up in untempered force, but two moods are clearly shown; the vigorous action

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of self-expression and the informing subconscious source of pain working from the outward fact upon the soul; these at first succeed and are then interwoven with each other so that mere defiance is not sensed from the combination of motives. But there is now withal a dominant spirit of hope and confidant waiting or suspense.

The customary repetition of the opening stage of the mood is now added, after which there is a recapitulation and close.

In the Coda in the midst of the most vigorously striding, self-asserting courage to meet the circumstances with the heroic fire and smoke of a theoretic submission to, and performing of daily duties the soul is caught indeed by the eternal claims of brotherhood, friendship or love, and is lifted by its arms into the oblivion where soul is lost in soul and the one principle, Union, is made manifest. For not in the theorist's cold walk or even the earthly martyr's heroic, onward rush along the path of duty, is fulfilled the heavenly realization of unity in order, nor doth lie the almighty regenerating moment, the social halo of haloes, where, according to Divine type, one soul is absorbed fully in another, personality is lost, and in this feast of love, or true Nirvana, the conscious, soul-individual whole, or human being, becomes a conscious part, and so perceives its place as link in the infinite chain of life.

The fare-thee-well motive appears now at last in the bright, broad major temper, accompanied not with trembling tears, but with joyous, manly flow of strength, then it is sounded by male tones and the female treble notes take up the accompanying, flowing, confident hope. Then both voices unite with the fare-thee-well motive, and blend in a harmonious, rhythmical close when the deep bass of the male takes the good-bye rhythm and spirit, sinking deeper and deeper with its weight, now etherealized indeed with the all pervading brightness of sunlit major tone-following, until lost in the still-flowing depth of broadened tone and emotion; while the treble of the female voice at first has flown up ever higher in diatonic melody, in unbroken expression reassured of the promised bliss, when reaching its highest, brightest note; with this it, too, must sound again the inevitable fare-thee-well in response to the almost unfathomable depths from which the

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reiterating the fact. In this temper the first part of the closes, making the best of that which never can be cciled, which never should be accepted as final, ever ıld be endured as temporary, is a mere contingence of human accidents, and whose only use is to try the constancy of the heart, purify the conscious character or moral nature by allying it with the faithful and true affections which are direct manifestations of the primal law of divine being.

II.

The loneliness of waiting for the return of the beloved, the yearning which will not be stilled, is felt in the extension, in time, of the painful, diminished chord which accompanies the sighing first motive given out in the second sonata movement (Andante expressivo). But now everywhere through the Andante a quiet temper prevails, hope is never far away, though the minor relation of the sleepless pain shadows all with its dominant presence, and as the hope becomes more vigorous the pain becomes more real and merciless. The need for the absent one reaches a definite expression in the melody which for a moment admits the major or broader harmonies as a ray of light—a slight memory of the past blessedness; but immediately, as the intensity waxes, the darkening shadows of minor, or limited and restrained harmonies, obstruct the expression again and great sobs of grief accompanied by hot tears, show that a rebellion ever exists. Ever an unconscious rebellion against dismemberment wells up in the soul in spite of as well as prior to and along with earthly hopes and disciplining theories. It only proves that the primodial nature of harmony and union, for a time only, and not as final or for eternity, brooks the separation of friends, the seeming destruction of sympathy, the desecration of the holy ties that bind heart to heart in soulful love; for, seek to ignore them or forget them as we will, or thwart their claim upon our innermost life, they cannot be rent in twain, they are the real and abiding and immortal chords of our lives. After a repetition of all, the sobbing and tears are succeeded by the first sighing motive now become expectant and gladdened by an excited anticipation which is not restrained, for the beloved is now

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seen approaching and the hurrying of many footsteps soon complete the last time and space conditions which lie before the consummation of the glad reunion.

III.

After the first soulful, prolonged embrace the new-old life is felt, the pulses beat quicker, the senses are thrilled with the rising tide of joy, gratitude to the Omnipotent Omniscient sourced essence of love, which is life, fills the moral part, and an overwhelming, rushing flood of enthusiastic gladness carries all with grand swinging rhythms of motion. The mood grows jovial, blitheness and mirth are not wanting, sweet, tender embraces as bliss thrills within, are interspersed with flights of blinding abandonment of soul to its mate, and one of the latter in a wonderful combination of rhythmic contrasts embodying an unspeakable height of ecstasy and triumphant love, sweeps down and up the entire gamut of tone, all conquering and complete. The Fantasie-strain of this last sonata-part is characterized by a reminiscence of the fare-thee-well rhythms, yet one which cannot reproduce the dark, somber temper of the now past, saddened settings. The present bliss is too precious to allow more than a fleeting glance backward and the thrilling embrace is expressed by one and then by the other friend, and a recapitulation of the first glad scene ensues.

As Coda, or close, an exquisite idyllic episode—which is as faithful to the spirit of love as the cooing notes of turtle doves, and is by far more sweet—is followed by a final exclamation of the triumphant, exuberant joy.

This sonata is a precious work of art. It is a high moral manifestation of unity, a human re-creation of the harmonic relations which are ever embodied by the primal principle; and its invaluable use is evident, as it is seen to be a fitting means wherewith every human soul may channelize or re-create within itself moods or motions identical with those which realize the God-ordained, and, if I may so speak, God-constituent, harmonies of constancy in Love, that sentiment which ensouls the universe.

Thus has Beethoven created an invaluable ode to friend-

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ship in these masterpieces of musical art—three living pictures or poems—which he designates as characteristic re-presentations of harmonies of motion, which embody the emotions or inform the soul-state attendant upon the fare-well, absence and return of a loved friend.

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The career of reform is not always entirely smooth. I was talking the other day with some one well up in missionary operations who told me that a typical missionary made his appearance in one of the South Sea Islands about a generation ago, where he found a race of well fed, amiable looking, copper colored natives. The gentle natives lived on the natural products of the soil and the fish they caught and seemed to be of an uncommon amiability.

These beautiful aspects of nature did not impress the missionary. The social irregularity of dispensing with clothes was the first stumbling block he encountered and the first year was spent in awakening in the natives the previously dormant feeling of shame. After about five years there began to be a certain amount of ambition in the line of clothes, and the leading ladies entered into the lower grades of that rivalry, in which civilized society so greatly distinguishes itself, as to who should wear the longest, the broadest or the fullest gown.

In the second five years of the missionary's training special attention was devoted to the culinary department; the natives were carefully instructed in the use of the frying pan and of self-rising flour. The result of this, after about ten years, was a bringing up of the lines in the face, due to that highly evolved and spirit-stirring grace of civilization, known to the doctors as dyspepsia. By this time the self-consciousness of the natives had reached a point where they began to be anxious about their souls and then the proper ecclesiastical training set in, with the emphasis on hell and purgatory, which now, in the light of dyspepsia and the various undesirable self-consciousnesses that had become awakened, could be easily appreciated by the native mind. The reports from this missionary station became more and more encouraging; as the

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health of the natives fell off the number of converts very greatly increased until a flourishing church was in operation and a still more flourishing cemetery.

About the time the original missionary was coming home a merchant, who had been doing business in that island, also came home, and awakened great wrath in ecclesiastical circles by advancing the doctrine that the natives had been far better off in their original condition; that in their state of health and child-like unconsciousness they were far more interesting objects than in their badly made clothes and their horribly cooked civilized diet.

* * *

I have been reminded of the foregoing as I have been reading over again Mr. Arthur Weld's article on the wave of vulgarity in music. The first time through it pleased me very much; it sounded manly, straight-forward and seemed to mean a good deal. It is always a pleasure to me when a good hater gets thoroughly aroused, and in this instance both the conditions had been well met. But in reading the article a second time it suddenly dawned on me that while all this demoralization had been going about I had utterly failed to get my share. None of these things that were so bitterly inveighed against had ever happened to come my way. With the exception of one or two incidental happenings at vaudeville, I have never heard any coon songs, except "Swing Low, Sweet Chariot," of the Jubilee Singers, and a few of the Indian songs which the late Professor Fillmore used to sing with so much gusto; as for the coster songs of Mr. Chevalier, I had entirely overlooked them. Accordingly, the next thing to do was to hunt up a lot of these things and bring up my own demoralization to the general level of that of the community to which I belong.

It is not my purpose to defend these melodies which Mr. Weld says are so bad. I do not see, however, that in the coster songs of Mr. Chevalier there is anything so very objectionable. While I am free to confess that a very little of it would go a long way with me, the melodies are generally dance melodies of no particular sinfulness, and the songs are for the most part of a well meaning, lower middle class flavor. The moral sentiments of the coster singer, like those of the ordinary

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theater gallery, are simply irreproachable. His family affection, although not expressed with the grace of poets of the higher class, is still the legitimate article and if the English mind requires the coster dialect in order to tolerate the commonplace motives of these songs, I do not see that any serious harm is done by it. Nor do I see that an acquaintance with one or two or ten of these songs would be any material detriment towards appreciating other music.

It has always been an impossible line to draw between an absolute vulgarity and seriousness in music of an elementary and simple kind. My own impression with regard to them has been that there are stages in the musical development when these melodies are very attractive and that one may pass through that stage without in any way preventing his arriving later at a much higher appreciation.

I do not think I am able to say that a song like "All Coons Look Alike to Me" (of which this line is my sole knowledge) and several other titles mentioned by Mr. Weld, are of any particular use in the world. They do not seem to me to be either poetry or art and the most favorable thing to be said of them, so far as I know, would be in the form of Lincoln's famous verdict, that "for those who like this sort of thing this is about the sort of thing they would like." And after all is not this about the size of it?

* * *

While my sympathies are with Mr. Weld in deploring any such invasion of vulgarity as he points out in the universal popularity of "coon songs" and the like, I do not see that the damage is as great or as widespread as he thinks. Naturally one who habitually visits vaudeville hears a great deal of this sort of thing, and very likely becomes so besotted in the weird appetite that he finds it necessary to resort to the same sort of narcotic between times. We must remember, however, that while attendance upon vaudeville is quite the thing with a certain smart set of young men, it is on the whole rather rare with ladies, and outside the largest cities (and very limited circles there) vaudeville is practically unknown to the middle and better classes of our people. Moreover, the vulgarity of these songs is not altogether in the music; musically they are

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but little worse than the common Sunday school songs. It is in the words, and above all in the suggestive manner in which a risky text is treated. Fortunately there is every reason to believe that Mr. Weld is mistaken in his estimate of the extent to which this demoralization extends.

There is also another question which we are not likely to solve satisfactorily at present, namely, whether a low taste for music, such as a perception of striking rhythms, commonplace melodies, simple harmonies and the like, accompanied by an absence of feeling upon its deeper, tenderer and nobler suggestions, is to be regarded as an advance in the wrong direction and as likely to fill up the individual's musical aptitudes to the exclusion of any later advance. This is a very difficult question. Many musicians hold that to like very commonplace music is worse than not to like any music at all. They claim that this lower music fills the attention and satisfies the taste and precludes any advance to something higher. Others, again, hold that to like common music is merely a step in progress. The infant likes infantile things; the child childish things, and the adult goes on to adult things. Moreover, in the physical world the taste changes insensibly to the individual. As growth matures the individual finds himself one year regarding with indifference things which he had found full of interest a year earlier. In an orderly course I am inclined to think that a like progress would take place in music, but unfortunately there is another element which has to be taken account of. In our ordinary American society the young man has his attention diverted from music. As soon as he prepares for college or enters business he generally falls entirely outside the range of musical civilizing influences. Accordingly his taste remains in the rudimentary state of childhood, as we see in the so-called best of the universities, where the mandolin, guitar and autoharp afford the musical pabulum for the undergraduate. And here it is that the currency of the "coon" song and the "rag-time" melody are at their greatest potency.

Nevertheless, the remedy, I fancy, is not to be found in any attempt to suppress these misled forms of music. They are not distinctly vicious but merely rudimentary and undevel-

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oped. And the remedy for their over-currency is better education—an education beginning earlier than now and having in it more outlook towards refinement and taste. The young man of boyish energy is apt to find in Sousa marches and these dance forms of vaudeville an element which appeals to him. And if his attention is never to be directed to the other elements of musical expression he is likely to go through his life with this as his ideal of the power of music. American life is full of examples of this sort of thing. Our great statesmen, if sincere and sober family men, generally have very rudimentary musical tastes. Some gospel song which they have chanced to hear sung with peculiar expression remains in their memory as an illustration of the deepest powers of music. The power, naturally, is wholly in the text; the music is merely a colorless vehicle. Yet such is the magic of musical utterance that the combined effect of such a song awakens in these untrained natures that inner consciousness of the infinite which it is one of the privileges of music to awaken.

In process of time there is a remedy which lies within the influence of mothers of family. A habit of taking lessons in music at an early age is well-nigh universal among girls and has extended quite a little to boys. What is wanted now is to widen this tendency instead of limiting it to the pianoforte. If one of the children takes lessons upon the piano another should study the violin or some other instrument. Very likely the cornet will assert its attractiveness. But the cornet is not per se an instrument of musical cultivation. It is possible to play musically upon the cornet; but it is rarely done. There is in the self-satisfied tone of this instrument an element which blends very poorly with anything else except a brass band.

In all ages of civilization the road to musical refinement has been by the way of stringed instruments and not by those of percussion or wind.

* * *

A certain training in musical theory is also an agency which will help to bring out the shallowness of this vulgar music. But above all, a habit of listening to music silently, and inwardly (as the Germans say). In this way, without trying to understand it or to find in it anything more than a mysterious

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pleasure of hearing and of feeling awakened by hearing, a true love of music will awaken, which will overturn all this native vulgarity. We have in America, along with great natural energy and irreverence, which naturally work off along rhythmic lines and diatonic "swings" (Sousa and the like) and a fondness for jokes and life rather out of our ordinary experience, also a great deal of natural seriousness, consciousness of the ideal and the everlasting, and a natural hopefulness—all of which are quite congenial to musical expression; of which, indeed, music is the only natural expression. This means, later, our acquiring a taste for the music of all those great masters who have brought these nobler states of consciousness to a world-current expression. My advice, therefore, to any musician contemplating hari-kari by reason of depression awakened by Mr. Weld's article, is to wait a little; perhaps things will take a turn for the better.

* * *

A few observations in these pages last month on certain traits of genius in the musical criticisms of the Tribune, had the honor to attract the attention of the musical critic of the highly esteemed Times-Herald of Chicago, Mr. L. B. Glover. Mr. Glover is perhaps the oldest musical and dramatic critic in continuous service now engaged upon any Chicago daily paper. He is a genial writer, of charming qualities, and especially well endowed for the office of musical criticism (from a Chicago standpoint). In the course of his remarks Mr. Glover goes on to say that the principle staples of discussion in the musical press are the shortcomings of the musical critics on the daily papers; he mentions in particular that in New York a great deal of time is wasted on the shortcomings of Messrs. Krehbiel of the Tribune, Finck of the Post, De Koven of the World and Henderson of the Times, and the manner of his references and the other remarks in connection, show that he classes the Chicago critics with these gentlemen.

This is unjust to the Chicago critics, for reasons which I will now point out. All four of the New York gentlemen have devoted a great deal of attention to the study of music. This of itself is a peculiarity. They have all written interesting and generally instructive books upon the subject of music, except

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Mr. De Koven; and he has written several very successful operas—which may be taken as a crowning token of incapacity for criticism. All four of these gentlemen are fond of music. While, in the course of their duties, they are compelled to hear and comment upon musical performances, irrespective of their own mood, they nevertheless count music among the most beautiful products of culture and there are times when they write with a highly luminous enthusiasm. I am not saying that these four gentlemen are models of critical apperception, because the Musical Courier of New York has positively stated that they are not; but at least they occupy the most distinguished positions we have in America.

In Boston also there are four or five gentlemen of distinguished musical attainments who write in regard to music in the daily papers. Mr. Louis C. Elson, Mr. Philip Hale, Mr. W. F. Apthorp, Mr. B. E. Wolf and Mr. Warren Davenport. At least four of these gentlemen are widely known as writers and as musicians and their opinions very naturally carry weight.

When we come to Chicago the case is different. In the Chicago Record Mr. Wilkey has charge of the musical and dramatic column. Mr. Wilkey, I think, has been a serious student of music. He is an observing gentleman and his judgments of musical performances are generally sound. Occasionally he betrays a want of technical knowledge, as recently in a notice of a sonata recital given by Messrs. Godowsky and Spiering, in which he regards the pianoforte as an accompaniment to the violin.

Another writer upon the Chicago daily press, who has in former years given serious study to music, is Mr. Charles Nixon of the Inter Ocean; but his writing can hardly be regarded as of national reputation in this department.

To return to Mr. Glover, who is a typical case of the Chicago musical critic, we have in him a highly cultivated gentleman, who has been compelled first and last to hear a great deal of music, almost all of which he has disliked twice; once when hearing and again when remembering that he had to write about it; and he has had to judge of musical performances without any technical training upon the subject what-

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ever. That a writer with this kind of endowment should be able to hold the position for many years in succession upon a leading paper shows that he is at least in harmony with his environment; and the only point of order I wish to make in this instance is that in classing himself and the other Chicago critics with the four leading gentlemen in New York, Mr. Glover does himself an injustice, because any one can see that a writer, not trammeled by technical knowledge and a fool fondness for music, is in a position to write about it in a dispassionate and wholly unbiased manner, such as no mere musician and music lover can ever attain.

* * *

Among the classes now conducted in different parts of Chicago for the study of the orchestral concert music, in advance of its performance by the Chicago Orchestra, under Miss Millar, a very gratifying and successful use of the Aeolian has lately been made, quite in agreement with the suggestion once made in these columns. The class was one of those taught by Miss Anne Faulkner, and the orchestrelle Aeolian was managed by Mr. Baker, the expert from Lyon & Healy's. The symphony was first discussed in detail, accompanied by extracts, which the player was able to find from having previously marked the rolls. Then the symphony was played entirely through. The result of this rehearsal was to place the students in position to hear the symphony in all its parts and relations, and to derive from the concert far more of intelligent enjoyment than the performance without this aid would have afforded.

It is obvious that in places where there are no orchestral concerts the Aeolian would be equally serviceable in playing the music with all its melody and harmony, and its thematic treatment, much more clearly brought out upon this instrument than by any four hand arrangement upon the piano. The latter, while often giving a clear account of the musical ideas, has a tendency to come out in a rigid and constricted interpretation, quite unlike the free play of musical color in a well made orchestral score. The Aeolian admits of all the flexibility of individual performance, while at the same time giving the music far more completely than fingers can pos-

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sibly do. It is a mystery to me that this instrument is so slow in being appreciated in the country and in small towns, remote from musical centers, for here is where it is capable of filling a place which nothing else in sight can fill.

* * *

All the enterprising manufacturers now have self-playing pianos, but the less one hears of the most of them the better. There are certain serious difficulties in playing a piano mechanically. If piano playing of artists were no more than the instruction books seem to regard it, it would be quite easy to make a mechanical piano player which would surpass the usual player as far as orchestral music surpasses that of four hands upon the piano. What I have in mind is tone quality. If the pianist had only to operate his hammer-like fingers to produce tone, and to give a little more or a little less force for what they are pleased to call expression, the mechanical player would be "in it" with the best of them. But good piano playing contains a great deal more upon the tone-producing side. The hammer finger is merely one way of several for producing tone, and it is not altogether a question of force merely but also of tone-quality—the mechanics to the contrary notwithstanding. Tone quality is influenced in part by the power or force, and in part by the general muscular condition of the playing apparatus. From this it arises that the touch with full arm produces quite a different tone color from a touch, approximately as forcible, with the finger. Moreover, artists employ the pedal in ways which elementary instruction ignores—often in ways they only half understand themselves. Artists pedal by instinct quite as often as by calculation.

Now the mechanical piano player does not undertake to pedal. Moreover, in most cases the mechanical fingers have but one degree of force. So when to the reliable movement of machinery we add a deadly uniformity, it is easy to see that lovers of their kind are not well wishers for these mechanical appliances.

The Aeolian people have been at work along this line a long time and have now produced the pianola—a mechanical player which has three degrees of power, and is able to give

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strong accents, light and shade, and to vary the tempo, in like manner to the tempo control upon the Aeolian.

I have lately heard several pieces played by this instrument and it is really a remarkable advance. In any kind of light running work, such as the Rosenthal waltz in double notes, where there is very little local emphasis, the effect is everything that could be wished, and better on the whole than finger work usually is, even the finger work of virtuosi. Also in very strong and dramatic pieces, such as the twelfth Hungarian Rhapsody of Liszt, the effect is surprisingly good. The different degrees of power, the ready control of the tempo by the player, and perhaps a moderate use of the pedal, result in giving a version of the famous piece adequate to its study as literature. That the performance of a piece thus studied by some great virtuoso, like Paderewski, Godowsky or Rosenthal, would bring out beauties overlooked in this reproduction, is to be expected. Why should there be great artists if their interpretations are not to be more advanced than those of ordinary or mechanical players?

In the present stage of the self-playing piano it offers certain very important advantages for schools and private classes: First of these, is its ability to play anything, no matter how difficult. Any concert piece, when once cut for this instrument, can be played by any good teacher who understands the music artistically, with a speed, force and breadth of interpretation which would be of the greatest possible use to any ambitious student trying to work up the piece for concert. Students, as is well known, often fall into careless playing of certain passages; they go slow in the very difficult places, whereas the music requires such passages to go a little faster than the body of the work—since the brilliant passages are for bravoura, and the melodies for feeling and expression. Upon the pianola there will be no difficulty in managing the scheme of power so as to bring out the climax of the piece where it belongs. No doubt any good artist could bring it out better; but any promising and ambitious student might learn a great deal from comparing the pianola version with his own work. In short, the ordinary teacher, with good musical feeling and poor fingers, by the aid of one of these instru-

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ments, is in position to correct his best pupils in just those points where his own unaided fingers place him at the greatest disadvantage.

I am told, however, that there is one room of proper temperature expressly reserved in hades for mechanical pianos in general; in this room they are gathered by the thousand, grouped according to their kind, and all playing different pieces at the same time. The late Emmanuel Swedenborg missed this room, or perhaps it was not furnished in his time; but he expressly mentions hearing certain unaccountable noises in certain parts of hades, the nature of which has remained a mystery until this present.

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THE ORIGIN OF MUSIC.

(A Legend of the Celts.)

FREDERICK J, TEGGART.

Daghda, the Great Wizard of the Tuathas, established the three seasons: Spring, Summer and Winter. Out of the rhythm of these came the person of Uaithne—full of the sweet pain of Spring, the joyous laughter of Summer, the deep slumber of Winter. He went among men striving to impart to them the feeling of the Spring, the Summer and the Winter; but alone he could not. So in the winter he beat out for himself a great string of fine iron and set it in the frame and the slumber of Winter passed into it; in the springtime he made another of bronze and the sweet pain of Spring passed into it; and in the summer he made one of silver and the joyousness of Summer pased into it.

Now the Winter came and the deep slumber which comes to all fell upon Uaithne. But first from his heart were born three sons; Goltraighe, born of deep pain, full of the sweet pain of Spring; Gentraige came second, laughing with the bright laughter of summer; but Suantraighe, the third, was scarce brought forth for the deep sleep of Winter which was upon his parent. After that Uaithne was no more.

When the three sons of Uaithne touched his harp it spoke forth strangely, as it does to this day, for at the hands of Goltraighe it would speak only of the sweet pain of Spring and cause weeping; at the hands of Gentraige, only the laughter of Summer; at the hands of Guantraighe the deep slumber of Winter must needs come upon men.

All the people were gathered to hear the music of the sons of Uaithne, and they played so that as long as the seasons established by Daghda recur and men exist they will know the feeling of the Spring, the Summer and the Winter.

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A GROUP OF GERMAN MUSICAL PROFESSORS.

By way of supplement to the interesting article last month, upon Music in German Universities, MUSIC now has the pleasure of presenting portraits of several of the best known and most active of these gentlemen. First upon the list comes the late Dr. Professor Phillipp Spitta, author of the "Life of Johann Sebastian Bach"—an encyclopedia of information concerning Bach and his times. Among the other works of Spitta were "The Organ Works of Dietrich Buxtehude" (two folio volumes) and "A Complete Edition of the Works of Heinrich Schuetz" (16 vols., completed in 1896).

Still more celebrated the world over is the genial critic and writer upon the musically beautiful, Dr. Edouard Hanslick, of the University of Vienna. The "Deutsche Rundschau" some years ago contained several very interesting chapters of reminiscences of Hanslick, part of which were translated and summarized in MUSIC.

Next in point of age and eminence comes the very learned and indefatigable musical editor and teacher, Dr. Hugo Riemann, director of the Conservatory of Wiesbaden (where Joachim Raff used to preside) and still holding the rank of privat docent in the University of Leipzig. Dr. Riemann is one of the foremost, if not absolutely the foremost, musical pedagogues of the present time. A list of his works, giving also the range and scope of each book and its place in his system of teaching, makes a volume of twenty-six pages, and includes along with such well-known and indispensable titles as his Music-Lexicon (the handiest book of composers and musical topics ever made), a variety of works which are really epoch-marking—such as his Studies for a History of Musical Notation; a variety of small text-books, and countless pages of carefully marked and edited volumes of classical musical works. While the judgment of Dr. Riemann's contemporaries

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is sometimes against parts of his system (such as his idea of the minor scale, etc., and his over-marking of musical expression) there is no question whatever that he has placed the entire music-teaching world under a burden of indebtedness—

PROF. PHILLIPP SPITTA.

all his work tending towards artistic seriousness, discrimination and high technical competence—not alone upon the keyboard, but still more in mental technique of musical appreciation. His work is a marvel of comprehensiveness and care-

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fully worked out detail. He is also a musical composer of serious aims, his productions numbering in this department more than two score opus numbers, ranging from children's music to ambitious chamber music in classical forms.

DR. EDOUARD HANSLICK.

Possibly even more distinguished is Dr. Professor Hermann Kretschmar, professor of music in the University of Leipzig. Dr. Kretschmar was born in 1848, and as his father was cantor and organist his musical education began very

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early at home and was continued at the Kreutschule in Dresden. He received his degree of doctor of philosophy from Leipzig, in 1871, for a thesis concerning "The Notation Signs Anterior to Guido of Arezzo," and the same year he became teacher in the Leipzig Conservatory. His lectures in the university are largely attended, and his critical articles upon the concerts of Leipzig are widely read and circulated in the Leipzig papers. Dr. Kretschmar's courses at present embrace the

DR. HUGO RIEMANN.

following: General History of Music, History of the Symphony, History of Opera, Classes in Musical Science, etc. Dr. Kretschmar is an excellent organist and has composed several important works for this instrument. His large work, called "Fuehrer durch dem Concert Saals," in three volumes, is very valuable on account of the analyses of compositions and critical and aesthetic notices.

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Among the younger professors is Dr. Phillipp Wolfrum, of the University of Heidelberg, who has lately composed a "Christmas Night Mystery," a Christmas oratorio, of which the text has been received at this office.

HERMANN KRETSCHMAR.

The first performance of the work was given at Heidelberg at Christmas, 1898, and a second will soon be given at the same place. The success was admirable. The music is a combination of artistic music for full orchestra, soli, chorus and

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organ, and popular music in which the people themselves take part. As a musical conductor Professor Wolfrum is highly successful, being an advocate of the new music of Berlioz, Liszt and Richard Strauss. Is it not queer that the music of Berlioz is still accounted in Germany a part of the "new music"?

Another ambitious and energetic worker among the younger professors is Dr. Adolf Sandberger, of the University of

DR. PHILLIPP WOLFRUM.

Munich. Dr. Sandberger writes that there is no printed syllabus of his musical courses, but that they consist of the following: Four hours a week, sixty hours a semester, he devotes to History of the Opera; there are three courses, two hours a week each, in the History of Instrumental Music; the History of the Song, thirty lessons, two hours a week. Besides these he gives extended and thorough courses in the History of

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Bavarian Music of the Sixteenth Century. Dr. Sandberger is the son of a distinguished professor of geology at the University of Wurtzburg. After studying music at the conservatory of his native town he went farther at Munich and later pursued

DR. ADOLPH SANDBERGER.

special studies with Dr. Spitta, at Berlin. He has written a good deal of music, including one opera.

Last of all, we have a portrait of the Vienna celebrity, Dr. Richard Wallaschek, first recognized through his important

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treatise upon "Aesthetik der Tonkunst." Later he has become known in connection with investigations of folk music. The late Professor John C. Fillmore carried on quite an extensive correspondence with Dr. Wallaschek, who translated some of Fillmore's work into German. Dr. Wallaschek writes me: "I am shocked to hear of Mr. Fillmore's death. He was one of the very few investigators in the domain of musical ethnology, and has always given me much pleasure and instruction

MR. RICHARD WALLASCHEK.

by the interesting letters he wrote on that subject. His name used often to appear on the board of my lecture room and I am extremely sorry that we have nothing more to expect from his untiring energy in investigating the character of Indian music."

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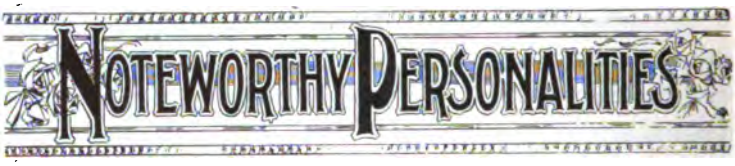

MR. JOHN C. WILCOX.

Among the young artists about entering upon a wider publicity as singers, few bring to their career a more thorough training, a more musical temperament or agreeable disposition than Mr. John C. Wilcox, formerly of Detroit. As a singer Mr. Wilcox owes his training to that consummate master of tone production, Mr. John Dennis Mehan, of Detroit. Mr. Mehan declares that no pupil he has ever had shows his method in more perfect style than this young artist. Mr. Wilcox is also literary, and a few years ago, in company with some other young men, he established the "Song Journal" at Detroit. The name of this periodical they later changed to the "Concert-Goer" and established several offices in different cities. Under this name it continues, a good example of sincerity and true love of music.

Mr. Wilcox's voice is a rich baritone, the quality of which has gained almost unqualified approval from such dissimilar experts as Campanari, the famous baritone, who coached Mr. Wilcox diligently while he was in Chicago, and who has repeatedly urged him to come to New York, predicting for him a brilliant career, and offering him his own good offices, both professional and social. Another highly qualified voice expert who predicts a fine career for Mr. Wilcox is Mrs. Magnus; but this is no more than Signor Buzzi-Pecci, the Italian expert of the Musical College, and many others have done.

Mr. Wilcox has been before the public more or less for some years now, and there is no doubt of the richness and musical quality of his organ, nor of his admirable preparation for oratorio and concert work. Campanari urges him to go into opera, but upon this point Mr. Wilcox is as yet undecided. Whatever line he may hereafter select, he will have in it the best wishes of a large public of friends, among whom is to be counted the present writer.

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MR. J. C. WILCOX.

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MR. AD. M. FOERSTER.

The career of Mr. Ad. M. Foerster of Pittsburg is proof that an American musician can if he will keep up a constant productivity of serious music while at the same time carrying on a highly prosperous business as a teacher of music. The pages of this magazine have contained many examples of programs given at Mr. Foerster's studio, in which all sorts of excellent composers and all the good American composers have been represented by wise selections. Latterly Mr. Foerster had the good luck to gain one of the prizes offered by the Pittsburg Art Society for his orchestral overture work entitled Prelude to Goethe's Faust. The general idea of this work is stated as follows, concerning which a Pittsburg writer sends the following:

"It is doubtful whether any drama has been more freely drawn upon to supply musical inspiration than Goethe's masterpiece, 'Faust.' The dramatic poem—as Goethe designated it—covers such an immense consensus of human interest that it need not surprise us for having usurped attention in such divers ways, of which the art of music has been a most liberal exponent. Of the operas, 'Faust' and 'Margaretha,' by Gounod, is the most widely known. Among others, some of deeper significance may be named: Boito's 'Mefistofele,' Spohr's 'Faust,' Schumann's 'Scenes from Goethe's Faust,' and Berlioz's 'Damnation of Faust.' Of orchestral works, Liszt's 'Faust Symphony' and Wagner's 'Eine Faust Ouverture' are the best known. An attempt, therefore, to treat anew this subject is fraught with some daring. The design of the present work is somewhat unlike any of the above orchestral works by its compactness and plan of construction.

"The opening measures are sombre and gloomy, depicting Faust in meditation, pondering over vexatious problems, that finally lead him to an outburst of despair. Becoming conscious of brighter aspects, the mood is illustrated by an episode of a peaceful character, begun by the wood-wind and followed by other instruments. Succeeding this occurs the symbol of Margaret—the pure maiden; this tranquil passage is assigned wholly to the wood-wind choir, and is of rather extended range.

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"Immediately following this, the Mephistopheles—evil motive—is heard for the first time. After some development of this subject the love motive is reached. This theme characterizes love in a dual form—of passionate, and of pure love—

MR. AD. M. FOERSTER.

portrayed in contrasted time and treatment. As in the drama, the chief struggle wages between good and evil; the climax consists of turbulent and surging outbursts of the impassioned love motive. After all this, the various themes are

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heard as if by reminiscence: Margaret-motive (abbreviated); the pure-love motive (clarinet); a glimpse of the evil-motive (bassoons), and closing with the passing away of Margaret, incomplete motive by the wood-wind instruments."

This was by no means the first important orchestral work by the same writer. Following is a list of the orchestral works:

Op. 8. March—Fantasie.
Op. 9. Festival Music.
Op. 10. Thusnelda. (Published.)
Op. 31. The Falconer (Suite, No. 1).
Op. 32. Festival March.
Op. 35. Symphonic Ode to Byron.
Op. 43. Dedication March.
Op. 47. Suite No. 2.
Op. 48. Prelude to Goethe's "Faust."
Op. 50. "Sigrid." Symphonic poem.

Soprano and Orchestra.

Op. 23. Love Song (Amelie Rives).
Op. 44. Hero and Leander (Tennyson).
Op. 52. Verzweifelung (Carl Hepp).

Violin and Orchestra.

Op. 51. Second Romance.

MR. ARTHUR FRIEDHEIM.

The Chicago Musical College has just effected one of those smart business strokes which those who know the management have come to expect about once in so often. Since their removal to their new location on Michigan boulevard the college has added ten or twelve new teachers. Not satisfied with this, President Ziegfeld has just effected an engagement with the celebrated pianist, Mr. Arthur Friedheim, who is now already in Chicago and has assumed the duties of his new position.

Arthur Friedheim was born of German parents in St. Petersburg, and his musical education began at a very early age, as also his general training in literature and philosophy. His university education was completed before he had reached the age of twenty. Soon afterwards his family met with pecuniary reverses and Friedheim resolved to make music his life

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work. He was already at work upon an opera, "The Last Days of Pompeii," and he accordingly visited Liszt at Wei-

MR. ARTHUR FRIEDHEIM.

mar, but settled at Dresden, in the vicinity of which city he directed a theater orchestra for several years—one of those

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smaller opera houses where standard operas are played certain nights in the week.

He made a profound impression upon Liszt by the manner in which he played his own piano concerto, and presently we find him attached to this master, following him from Weimar to Rome and Naples. Friedheim now began his career as concert pianist, his tours reaching to Egypt, all parts of Germany, Italy, France, Russia and England, in all of which he met with distinguished success. He came to America in 1891 and was heard in many prominent cities, and always with distinction. He was noted for his Liszt playing, but his general interpretations were also favorably received for breadth and modern spirit. The European critics credited him with a gigantic tone, a beautiful touch and marvelous certainty, together with great force and endurance. As his present engagement has been made largely for the sake of his high standing as a performing artist, he will no doubt be heard in Chicago repeatedly and in a large variety of works.

MUSIC congratulates Chicago upon possessing this important addition to our local artistic resources, and anticipates great pleasure from Mr. Friedheim's playing. With Mme. Zeisler, Godowsky and Sherwood, the addition of this artist makes our list distinguished indeed, and such a one as any city in the world might be proud to possess. After some years it is to be hoped he will be heard with the Chicago Orchestra.

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THINGS HERE AND THERE

LEIPZIG NOTES.

The concert performances here are never so numerous in December, so we have only to report about ten important ones for the month with dates as follows:

Dec. 1. Eighth Gewandhaus. Soloist, Pablo de Sarasate.

Dec. 3. Third Gewandhaus Chamber Recital. Quartette, Felix, Berber, Alfred Wille, Alexander Sebald, Julius Klengel.

Dec. 3. Sixth Liszt Verein. Director, Heinrich Zollner, soloist; Julius Conus, violin.

Dec. 6. Fifth Philharmonic. Directors, Hans, Winterstein, Carl Reinecke; soloists, Fraulein Vera Sastrabskaja; piano, Frau Emilie Herzog, soprano.

Dec. 8. Ninth Gewandhaus. Oratorio Elias by Mendelssohn.

Dec. 10. Seventh Liszt Verein. Director, Felix Mottl; soprano soloist, Frau Mottl; tenor, Emil Gerhauser; violin, Alfred Krasselt.

Dec. 13. Sixth Philharmonic. Soloist, Teresa Carreno.

Dec. 15. Tenth Gewandhaus. Soloists, Alexander Siloti, piano; Elisa Wiborg. soprano.

Dec. 17. Fourth Gewandhaus Chamber Recital. Soprano soloist, Anna Stephan; quartette, Max Lewinger, Max Rother. Bernard Unkenstein, Georg Wille.

Dec. 29. Second Joachim Quartette Recital. Joseph Joachim, Carl Halir, Emanuel Wirth, Robert Hausmann.

Dec. 31. Rehearsal Eleventh Gewandhaus Concert. Soloists, Joseph Joachim, violin; Paul Homeyer, organ.

The Gewandhaus concert at the beginning of the month was interesting all the way round with the Richard Wagner Huldigung's March, Heinrich Esser's orchestral arrangement of the Bach Toccata in F major, the Schubert Symphony in C major, the Bruch G minor Violin Concerto and the Raff Violin Suite, Op. 180, with Sarasate as soloist. The opening Wagner number, seldom heard here, was an excellent one from which to take observations on Mr. Nikisch's musical disposition, as manifested in march movements. In such parts as are broad and noble he plays rather slowly, while

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with the approach of lighter episodes the restraint is removed and the movement accelerated; the heaviest climax of the performance was one of continual broadening and a slight abatement of the tempo by which the working left the impression of dignified repose.

An important phase of Mr. Sarasate's disposition—that of laziness—is also illustrated not alone by the fact that he still uses his same old repertory, but by the bow marking he employs in the last movement of the Bruch Concerto. About all of the players in Germany do the vigorous work at the beginning of this movement with short staccato strokes at the frog of the bow, producing thereby as Bruch undoubtedly wished it, one of the most dramatic effects to be found in the whole violin literature. Sarasate takes this passage some distance away from the frog, where he occasionally allows three or four notes to come under one single stroke. In this way he finds it an easy matter to preserve his repose and beautiful tone, his pulse and temperature may remain at about normal and he is comparatively free from liability to apoplexy or such other ills as are induced by over-excitement. He played the same Raff Suite in Leipzig about nine months before.

At the first of the above-mentioned chamber recitals a new string quartette in C sharp minor, Op. 17 by Sgambati, the Beethoven Trio in G major, Op. 9 for violin, viola and 'cello, and the Brahms' A minor Quartette, Op. 51, for strings, comprised the program. The Sgambati composition is valuable from all sides. From the very beginning of the first movement, marked "Adagio Vivace ma non troppo," the Italian ancestry is evidenced by the melodic intensity and the "portamento" so characteristic with Italian vocalists; the second movement, Prestissimo, has unique rhythms, while the third opens with a beautiful chorale, which becomes much varied before returning to a rather pathetic close. The last movement continues in originality and technical difficulties and forms a vigorous conclusion for the whole.

At the recital by the alternate quartette in the same place two weeks later a new string quartette in D minor, Op. 33, by Hermann Gradener, was played for the first time in Leipzig. The composer is a Viennese, born in 1844, and is responsible to the conservatory there for his education. This composition shows him to be a musician in a conservative style, very much like Beethoven, but never rising to any interesting spiritual height. Excepting the very admirable use of his rhythmic vocabulary at all times, we searched kindly but in vain for any single feature which could serve to make listeners grateful for so much first-class workmanship. Fraulein Anna Stephan of Berlin, with her accompanying sister, Marie, at the piano, gave the Schumann song cycle "Frauen Liebe und Leben," and the quartette performed the Beethoven Op. 59 to complete the program. On the seventh Liszt Verein evening Heinrich Zollner directed his E flat Symphony No. 1, a new violin concerto in E

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minor, played by the composer, Julius Conus, and the Richard Wagner Biblical scene for male chorus and orchestra, entitled "The Lord's Supper." Mr. Zollner has lately returned from New York to become director of the Leipzig University Singing Club "St. Paul," and this was his first appearance this season. His symphony, like the Gradener work above mentioned, is well written and contains some very respectable musical qualities, but nothing of sufficient importance to distinguish it from very much other polite music which modern audiences are not over-anxious to hear. We believe that the concerto by Conus earns for the author a voice in the best musical circles, where as violinist and teacher he is already active. With Adolf Brodsky he sat some years as concertmaster of the Damrosch orchestra, and he is now, at the age of twenty-nine, a professor of violin at the Moscow Conservatory. The concerto is written in a single movement, which has many slight changes of tempo during the twenty minutes required for performance. The main markings, however, are Allegro and Adagio, the first tempo returning of course with the repetition of the main theme. The solo part is one of clean-cut artistic finish and polished virility, and interesting throughout. The orchestral work is done with so much ease and inventive skill that the composer seems liable to write good symphonic movements as soon as he cares to try. The work would present no serious technical difficulties to the average well equipped virtuoso.

The fifth Philharmonic concert brought us the welcome Handel Concerto in D major for string orchestra with two violins and a 'cello as obligato, the Constance Aria from the Mozart opera "Die Entfuhrung aus dem Serail," some songs by Hugo Wolf, Adolph Jensen and Richard Strauss, the Beethoven Leonora Overture No. 3, and two works by Carl Reinecke under his own direction. These were the C major Piano Concerto played by a talented conservatory pupil from Odessa, and the Friedensfeier Overture. The old man is so much loved and honored in Leipzig that he never succeeds in getting upon the platform without a tumult of greeting from the orchestra boys, their instruments and the entire audience. Judging from the title of this overture it must have been written for a celebration of peace. It constitutes a right beautiful and noisy celebration, in which horn players and everybody seem to have turns at blowing for recognition, after which they unite and all blow at once. As if something had been almost forgotten in the rush near the close, a piccolo finally enters the din with frantic shrieks, the work is soon finished and the celebration is placed in the hands of the receivers. The soloists for the Gewandhaus production of Mendelssohn's "Elias" were Fraulein Meta Geyer, Frau Marie Cramer-Schleger, G. E. van der Beeck and Dr. Felix Krauss. As Krauss had another engagement to sing on the day before the concert his part was sung at the public rehearsal by Franz Seebach. Krauss

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is one of the greatest baritones that comes to Leipzig; he is engaged to marry Miss Adrienne Osborne, whose Leipzig concert was mentioned in our last report. Frau Cosima Wagner has prevailed upon him to attempt some heavy roles at Bayreuth next season. Miss Osborne will also sing some lighter parts there.

Another valuable violin concerto was dedicated at the seventh concert of the Liszt Verein. It was written by Gustav Strube, a Bostonian, who is still studying violin under Adolf Brodsky in Manchester, England, and the performer here was Alfred Krasselt, a violinist of a high order, also a pupil of Brodsky some years ago at the Leipzig Conservatory. This work in three movements has more of emotional fervor and makes greater demands upon the soloist than the Conus Concerto, and few young composers are liable to write anything better in this form than the last movement. The orchestra is only ordinarily handled so that special talent in this branch of work is hardly to be claimed for the author. Those persons who attended the sixth Philharmonic concert and the tenth Gewandhaus rehearsal heard on successive days two great performances of the Tschaikowsky B flat minor Piano Concerto. Carreno inaugurated this carnival on Tuesday evening by about as fine a performance as she has ever made. She began her work in the great opening chords with an imposing majesty that won the hearts of the people, nor did she lose her hold on them during the entire evening, in which she played the Liszt Fantasia on the Hungarian folk melodies and numerous encores.

We were anxious again to know what Siloti would do with the concerto eighteen hours later, for after hearing him in several recitals and the other Tschaikowsky Concerto No. 2 we decided that this must be the happiest thing one could find him in. And he played it so well that we are still remembering it as a sort of holiday performance, coming only at long intervals. The demonstration as he finished was almost sensational. It is not easy to explain how he did it all, for his virtuosity never approaches the sensational, nor has he any exceptional warmth with which to catch an unthinking public. The matter must lie chiefly upon his beautiful tone, his open sincerity and democratic deportment in connection with a musicianship which, after all, is not often duplicated. A symphonic fantasia, "Das Meer," by the critic, Ferdinand Pfohl of Hamburg, was given on the same program that had Carreno and the Tschaikowsky, and the composer conducted. The work is in four movements, the first of which has no baptismal name, though the second bears the indication "Play of the Waves," the third "Tragedy" and the fourth, "Friesian Rhapsody." It is modern to the last degree—so much so that we had made comparatively little headway with the process of critical digestion when it was finished; but it is quite right to say that there is much beautiful and graceful writing in it, the wave play is well described, the French and English horns are

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treated well and the saxaphone is introduced, this last named instrument being a novelty in Leipzig. The Friesian Rhapsody is a dance of rollicking good humor pleasant to hear, but whether or not the whole affair hangs together in a logical way is too much to report at present. It is probable that as it now stands it has not, for there have been pages eliminated from various parts on account of great length. There was still enough of it left, however, to furnish entertainment and guessing for fifty minutes. We hope to be forgiven the practice of holding the watch on new compositions, but it is sometimes difficult on such occasions to invent an original remark which would sound well in English, so it is safer to rely upon a full-jewel stem-winder.

The Joachim Quartette played the compositions by Haydn, Op. 54, No. 2, the Mozart A major and the Beethoven A minor, Op. 132, to a small but select audience, among whom we noticed many of the distinguished teachers of the town. Of course their playing is superb. At the eleventh Gewandhaus rehearsal on the last day of the year Paul Homeyer opened the entertainment with the Allegro from Carl Piutti's Organ Sonata, Op. 22; the orchestra gave the Gluck Overture to "Iphigenie in Aulis," and a great performance of the Beethoven Fifth Symphony. Joachim played the A major Mozart Concerto and the Bach Concerto in A minor. He played movements from two Bach Sonatas for us as encore, but only after much persuasion by the audience and advising with his worthy pupil, Berber, of the orchestra. The old man does not place much confidence any more in the fingers which have served so well for over sixty years, but it is still good, nevertheless, to worship Bach as he preaches it.

EUGENE E. SIMPSON.

ILLINOIS MUSIC TEACHERS' ASSOCIATION.

The eleventh convention will be held at Quincy, Tuesday, Wednesday, Thursday and Friday, June 27, 28, 29 and 30, 1899. Some of the objects of this convention are set forth by the chairman of the program committee.

The convening of members of any association would naturally indicate that those members are desirous of mutual improvement, and the promulgation of the principles for which the association stands.

In the case of a political party certain principles of government are advocated, which are supposed to be for the benefit of mankind. Often, however, they are simply for the benefit of a very small number of the great brotherhood of man. The benefits to be derived from a musical convention are manifold.

First of all we get to know ourselves better as musicians and men by becoming acquainted with fellow musicians, and are pretty sure to find out that something good exists even though it be a little

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outside of our immediate vicinity. No one musician's brain contains all the knowledge of the divine art. In the convention, held last summer in Chicago, not the least interesting feature to me was the attendance of the musicians from the smaller towns throughout the state. They seemed well read and their questions brought out many ideas which perhaps it might otherwise have taken years to develop. Now this acquirement of new ideas will surely make the teacher more successful with his pupils and therefore make him a better ornament to his profession.

This is an age of musical culture, every educated person is supposed to know something of music as a fine art. Where there are so many interpreters it follows that there is a great diversity of interpretation. It is therefore necessary for the musician to cultivate broad-mindedness, for every performance, which is not absolutely bad, contains something from which we can learn and derive enjoyment.

But it is not simply to listen to musical performance or the reading of papers that the music teachers of Illinois convene next June in Quincy. It is the object of the program committee to so arrange that its visitors shall have a good time socially. For many it will be, and it should be for all, a vacation. Quincy, situated on the "Father of Waters," is itself a beautiful city, and deserves its title, "The Gem City." The surrounding country, which resembles England, affords plenty of delightful excursions. Quincy is also centrally located. The writer has had pupils come to him from the following states: Missouri, Iowa, Kansas and Nebraska.

The American soldier has shown his superiority over all other soldiers in physical and moral courage. It was worth the war to prove this fact to ourselves and to other nations. Let us show our superiority as a state convention next June by assisting in making this the most successful one in its history, both musically and socially.

In closing this article I should like to suggest that in order to make this convention successful it will be necessary for every musician to subjugate his or her personal interests to the art.

It was suggested to me by Mr. Adolph Weidig to have the programs arranged historically. I had conceived the idea to have some of the programs represent the development of certain forms of composition, such as the pianoforte or violin concerto or the cantata. Probably a happy mixture of these two ideas would prove interesting. In order to give the choruses it will be necessary to augment the home chorus by at least one hundred superior voices. Let me extend a cordial invitation to every singer who is possessor of a good voice and is moderately proficient in reading music to attend the convention, and in the name of the program committee let me

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extend a cordial invitation to all earnest musicians, whether they take part or not.

Any information desired, by teacher or amateur, will be cheerfully given. WALTER SPRY.

E. R. KROEGER'S OVERTURE TO "THANATOPSIS."

At a recent symphony concert of the St. Louis Orchestra an overture by Mr. E. R. Kroeger was played, of which the St. Louis Globe-Democrat speaks thus:

"The overture 'Thanatopsis,' composed by Mr. E. R. Kroeger of this city, proved to be a surprise even to those who know Mr. Kroeger's music best and hold it in high esteem. There are parts of it which give evidence of more than talent and bespeak genius. The work is a free translation into tone of William Cullen Bryant's celebrated poem, depicting the solitary philosopher meditating upon the universality of death. These most somber meditations are represented by a solo viola, an unusual instrument to be selected for solo work. The wisdom of Mr. Kroeger's judgment was very evident in this choice. Thematically the work is strong. Its principal motives are chromatic, but full of that sort of melody which reaches out and takes hold of one's profoundest feelings. It is seldom that one hears anything so truly beautiful and at the same time so intense as a passionate theme which is intended to represent the struggle of a soul against the inevitable and its frantic endeavor to escape from the all-powerful influences of death. One of the greatest climaxes to be found in any symphonic poem is obtained by the development of this idea. This climax, which occurs at some distance from the end, is so placed as a representation of the triumph of immortality. The work ends quietly,

" 'Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.'

"Mr. Ernst's reading of the work must have been a source of gratification to the composer, and the orchestra played with an earnestness that was highly commendable. The performance was followed by a storm of applause, accompanied by calls for Mr. Kroeger, which refused to be silenced until he came upon the stage and bowed his acknowledgments. There is surely one prophet who is not without honor in his own country, a fact complimentary alike to him and to the musical public of St. Louis."

GEORGE F. BRISTOW.

Among the deaths of the year 1898 must be remembered that of an American musician of the older generation, one of the charter members of the New York Philharmonic Society, the first American composer whose work was played by the society, and an active and influential force in American musical matters. In a contemporary the following sketch appears:

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"George Frederick Bristow was born in Brooklyn, New York, December 19, 1825. His musical education was begun by his father, who was a practical musician when the boy had reached the age of five. For the violin he afterward had an Irish teacher with the strange name of Meyer. He afterward studied with the late Professor MacFarren, president of the Royal Academy of Music in London. He was very intimately associated with Ole Bull, to whom he expresses obligations for many valuable hints. At the age of eleven years he entered an orchestra as professional violinist, becoming second leader of violins at the age of thirteen. At the age of sixteen he became one of the charter members of the Philharmonic Society, membership in which he still retains. One of the society's first numbers was Mr. Bristow's first overture. Before he was twenty the same society rendered his concert overture (opus 3) and his symphony in E flat. It would be interesting to hear these youthful but ambitious compositions written over half a century ago. We have not the space to follow step by step these fifty years of composition and public work, and can only briefly note the more striking points in Mr. Bristow's career. He was Concertmeister under Sir Jules Benedict during the brilliant tour of Jenny Lind in this country. Jullien gave him the same position and frequently played his symphony in D minor, for which he paid Mr. Bristow $200, a marvelous price in those days for an American composition. He later became the efficient conductor of the Philharmonic Society, remaining here eleven years. The Mendelssohn Union was also under his direction for three years. He was the successful head of the music department of the New York public schools for many, many years, where he laid the foundation for much of New York's present musical culture. In the musical history of what is now the Greater New York and his native city, Mr. Bristow has writ his name large and imperishably.

"Mr. Bristow's thought runs toward large enterprises, as his early compositions show. In addition to those mentioned he composed 'Symphony in F sharp minor' and the 'Arcadian Symphony'; also three overtures—'Winter's Tale,' 'Columbus' and 'The Great Republic.' His first oratorio, 'Praise to God,' was thrice given with increasing interest during the early sixties. His oratorio, 'Daniel,' was first rendered by the Mendelssohn Union in 1867, with Parepa Rosa as prima donna, and was received with great favor. We give in the Choir Leader this month one of its choruses hitherto unpublished. Our larger choirs will find it very strong music, as it proves Mr. Bristow a worthy American successor to the great oratorio writers. He has also done notable work in the line of opera, his 'Rip Van Winkle,' first put on the boards in 1855, proving a great success. It was to be revived in 1865 by Max Maretzek, with Clara Louise Kellogg in the leading role, but just as costumes, scenery and all were ready the Academy of Music and all

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these preparations were destroyed by fire. Some energetic opera director should honor American genius enough to bring it to the front once more, as we believe it would be more successful now than ever. Mr. Bristow has had other operas in course of preparation, but they have never been completed, probably for lack of the inspiration a waiting and impatient manager might give.

"His 'Niagara' was given by the 'Manuscript Society' of New York last spring, and evoked great enthusiasm from all the genuine music lovers present by the wealth of ideas and the wonderful contrapuntal resources it displayed, no less than by its beauty and sublimity. His treatment of 'Old Hundred' as a basis for variations showed his suggestive mind and scholarship at its best. The purity of form, wealth of melody and classical treatment did not please the little clique of Wagner-haunted, foreign-bred critics, and they did not do it justice in the public press. They are not to be blamed, but rather pitied, that they are unable to recognize good metal unless it has the 'hallmark' of foreign.

"Mr. Bristow has written innumerable other compositions—sonatas, fantasies, nocturnes, church services, masses, cantatas, anthems—which we have not space to enumerate, much less describe. Most of his best work is still in manuscript, there being no commercial promise to the class of compositions to which he has given his best strength. It may be that, like Schubert, his work will be valued more highly after his death than during his lifetime, and his manuscripts attain the valuation their intrinsic merits deserve.

"Mr. Bristow had varied musical talents and all of a high order. His organ-playing was strong and severe in style; as a conductor he was forceful and suggestive in his readings; he succeeded admirably with large choruses, securing fine results from moderate materials; as a teacher he was lucid and clear, as well as patient; as a solo performer he excelled on the piano and violin no less than on the organ. To anything he undertakes he brings a keen intelligence, a fine conscientiousness and an unconscious impulse for realizing genuine and permanent rather than showy results. He is modest and unassuming to a fault, simple in his social and other tastes, and full of a sweet and genial humor that endears him to all who appreciate genuineness.

THE SPIERING QUARTET IN OBERLIN.

The last artist recital of the present term was given Friday evening by the Spiering String Quartet of Chicago, consisting of Mr. Theodore Spiering, first violin; Mr. Otto Roehrborn, second violin; Mr. Adolph Weidig, viola, and Mr. Herman Diestel, 'cello. This quartet, which made its first appearance in Oberlin on this occasion, has been organized for six years, and is composed of former members of the Thomas Orchestra who have recently abandoned orchestral playing in order to devote themselves entirely to

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quartet work. It can easily be understood that they are able to find their profit in such a course, for their playing is of a very high order, and they are able to fill a place not hitherto occupied by any similar organization in the West. To the purest musical taste there is a peculiarly refined and elevated satisfaction in string quartet music which is not obtained in so great a degree through any other medium. There are no means of tone sensationalism and rhythmical excitement such as the orchestra may afford and which often cover poverty of thought; the element of virtuosity, although not absent, must always be modestly restrained under the higher law of the subordination of the parts to the whole. The test of excellence lies in the flawless symmetry and adjustment by which one of the most difficult of arts conceals itself, and form, expression and technique are merged into a delicate and harmonious impression. Tried by this universal standard of merit, the playing of the Spiering Quartet is more than satisfactory. In precision and unity they leave but little to be desired. They are imbued with the best tradition of quartet style, and their performance is at all times intelligent, refined and conscientious. As compared with certain world-famous quartets, there may be observed a lack of the sonority and vigor which is legitimately within the reach of the string quartet as an art style; this the Spiering Club may possibly attain with further experience and increasing self-confidence.

The programme was of a very high order, and the pleasure it gave might be taken as a happy index of the state of musical taste among us. We need not pride ourselves too much on this, however, for when we remember that the worthless "tremolo" etude two weeks ago aroused even more enthusiasm than the noble adagio of the Dvorak Quartet we must confess that the workings of the musical mind, especially in students, are bewildering. But this is by the way. The programme last Friday night preached an unconscious sermon in musical purity and did much to neutralize the evil influence of previous unartistic transgressions. The "harp" quartet of Beethoven, like all Beethoven's works in this class, holds its own in the face of modern experiments. Although not among the greatest of this master's quartets, its motives are of that force which maintains perpetual life, and their development is, as always, masterly. The third movement is perhaps the finest; it is in the style of which the scherzos of the fifth and ninth symphonies are the highest examples, and of which Beethoven was the still unequaled creator.

The last page of this movement especially is the inspiration of genius of the first order.

The Schubert variations from the D minor quartet are known, in some form, to every one. Their beauty is eternal.

The Dvorak quartet Op. 106, is one of the very latest works of this great composer. It has the Dvorak qualities—striking

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theme, rich tone, color almost up to the limit of the medium he employs and a highly charged and indefinable romantic quality. No prudent critic would attempt to pass judgment upon such work at a single hearing, but the interest was powerfully maintained until the last movement, which seemed somewhat labored and pointless. The crown of the work, so far as the first impression goes, is the adagio, which is a composition of great beauty of idea and breadth of handling.

The following was the program: Beethoven quartet in E flat major, Op. 74; Schubert, variations from D minor quartet; Dvorak quartet in G major, Op. 106. EDWARD DICKINSON.

SECOND SHERWOOD RECITAL.

Mr. William H. Sherwood gave the second of his four piano recitals in Studebaker hall, January 12, with the following program:

Bach-Liszt, Organ Fantasia and Fugue, in G minor.
Beethoven, Sonata, opus 81.
Brahms, Rhapsodie in G minor.
Schumann, Novellette in D major, opus 21, No. 5.
Chopin, Sonata in B flat minor.
Polonaise in A flat.
Heyman, Elfinspiel.
Edouard Wolff, Etude Appassionata in C sharp minor.
Moszkowsky, Waltz in E major.
Liszt, Tarantelle from "Venice and Naples."

It is pleasant to record that Mr. Sherwood played better upon this occasion than at the previous recital. There were still defects, but criticism aside, the playing was on the whole very good indeed, and the recital was heard by a large and appreciative audience, a fact I record with pleasure, for I have believed for several years that if any of our really good pianists had the nerve to make frequent appearances under suitable auspices they would soon pick up appreciative and paying audiences.

Good results are promised to Sherwood by the time this series of recitals is finished, although it is a pity that his absorption in teaching prevents his giving sufficient time to the preparation. By unwise compliance with applause on this occasion, Mr. Sherwood added a piece not upon the program, the Paganini-Liszt Campanella. This was received by the audience with pleasure, but it was very badly played, and the finale was done worst of all. I should say to Mr. Sherwood, with reference to this piece, the same that I said privately to another pianist a year ago, who played rather badly upon a by no means good piano, that he ought either to play a better piano or play it better; so here I advise Mr. Sherwood to play a better selection or to play this one better.

On the present occasion the best of Mr. Sherwood's work was in the Bach and Beethoven numbers.

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DR. HANCHETT ON THE CHOPIN THIRD BALLADE.

In his lecture-recital upon "Program Music," Dr. Henry G. Henchett gives the following as the idea of the Chopin Third Ballade:

Program—With what confidence does a young knight look beyond to deeds of glory that shall win him fame and favor! To the maiden of his choice he reveals in glowing words his anticipations of combat and victory. In dreams he almost sees the foe and hears the clash of arms, as with lance and sword he rushes on his mailed antagonist and lays him in the dust.

Not so the maiden. Though she may be proud of the brave cavalier she loves, full of hope for his success, and withal of lightsome air and sunny face, yet in her heart she fears. She broods upon those weary weeks and leagues, and spends full many an hour alone in woeful sadness. His absence drags along, and as the days go by without a word or token, the dance that seemed at first so witching and so gay, grows wearisome and dull. The charm of music better serves, yet e'en the tuneful melody but leads at last to gloom and dark forebodings.

Yet grief cannot shut the door to every ray of hope. Rumor, creeping in, encourages with hints that he is nearer than she thinks, triumphantly returning. No, it cannot be! And yet he was so brave and strong; surely he must have won his way 'gainst each opposing arm.

Thus hope grows stronger in the fight with fear, until, behold! amid the plaudits of the throng the lover victor comes again, crowned with trophies fair from many a conquered field, and yet at last himself compelled to yield and own the mastery of love.

H. G. H.

MME. BLANCHE MARCHESI.

Between such artists as Johnson and Jimmy Morrissey, the passionate press agent is getting in his work in great shape. Just now it is a woman. The charming song singer, Mme. Blanche Marchesi, is coming to this country. Hence a vast deal of information about her, and among it this:

"Since her visit to Balmoral she has been constantly on tour. About a fortnight ago she sang at the Gewandhaus in Leipzig, where she was accompanied by that king of conductors, Arthur Nikisch. On her way back she stayed a night at Paris, where Madeleine Lemaire, the celebrated painter, had arranged a soiree in her honor. All Paris was there, and enthusiasm was at its highest, when suddenly, just as she was about to sing Der Erl-Konig, her accompanist twisted his wrist.

"Everyone knows what the Erl-Konig accompaniment is! But the vast audience was not to be balked. In the room were two of

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France's most brilliant composers—Gabriel Faure and Reynaldo Hahn. Jumping up, they said, 'Sing on, Madame!' and seating themselves at the piano they played the great accompaniment, a quatre mains, in such a way as it probably never was played before.

"As Marchesi described the scene to me her eyes fairly blazed with excitement. 'Ma chere, I felt the horse at my back. I heard the cry of the child. I saw the Erl-Konig's daughter!'

"I could well believe it. I say it all as she described it."

Those French fellows are awfully obliging.

OBERLIN NOTES.

I have received from Oberlin a number of programs which throw a very pleasing light upon the existing musical activities of that thriving center. One of the first which strikes me is the "Messiah" performance, Dec. 15 and 16, 1898. They had excellent solo artists, the chorus of the Oberlin Musical Union, under the direction of Dr. F. B. Rice (the fortieth season of this organization), and their own orchestra of twelve first violins, thirteen seconds, three violas, two cellos, two basses and a full appointment of instruments except bassoons and horns—the latter having apparently proven too treacherous and diabolical for Oberlin venturing. The chorus numbered 64 sopranos, 46 altos, 24 tenors and 36 basses.

Another pleasing annotation appears in connection with the performance of Saint-Saens' Christmas oratorio in place of the sermon Sunday evening, December 11, at the Second Congregational church, where Dr. Rice directs the choir. Upon this occasion the organ prelude was also by Saint-Saens', the "Allegretto Pastorale," and the afterlude by Guilmant. On another occaion I note the a motette from Palestrina, "O, Savior of the World," from Buck's "Second Motette Collection."

The artists' recitals during the autumn of 1898 included appearances of Miss Aus der Ohe, Mr. Evans Williams, the Spiering quartet of Chicago and the Bispham quartet, in "A Persian Garden."

PIANO RECITAL BY MR. MAURICE ARONSON.

Mr. Maurice Aronson, of the Chicago Conservatory, lately gave a piano recital with the following contents: Schumann sonata in G minor; Mendelssohn Scherzo in E minor; Rubinstein Barcarole in G minor; Sgambati Toccata from Suite, opus 18; Chopin, Etudes in C major, opus 10, and F minor, op. 25, Berceuse, Impromptu in F sharp major and the Ballade in G minor. Mr. Aronson is a thorough and conscientious teacher and a player of solidity and ability. He was heard by a very large audience and was greeted with much applause.

RECITAL BY EDWARD BAXTER PERRY.

The well-known pianist, Mr. Edward Baxter Perry, gave a re-

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cital before Mr. Sherwood's piano school Jan. 10th, with the following: Beethoven, sonata, opus 53; Beethoven-Saint-Saens, Chorus of Dervishes, from the "Ruins of Athens"; Godard, Pan's Flute; Jensen, Dryade; Grieg, Troll Dance; Sapellnikoff, Dance of Elves; Chopin, Etudes, Nos. 1, 2, 7, 9 and 11, from opus 25; Liszt, Ballade, No. 2; Weber-Kullak, Lutzow's Wild Ride.

The playing is mentioned as having been very pleasing and artistic, and it certainly was a pleasant affair as between the two pianists, Messrs. Perry and Sherwood.

AN IMPEACHMENT OF GERMANY'S MUSICAL TASTE.

The German capital, says Edward Breck, "adores squeaky singing and playing out of tune." As proof thereof he unkindly refers to the enthusiastic reception accorded Miss Lillian Russell, an "ordinary singer," and that lavished upon Miss Ada Colley, a young Australian lady, whose voice goes to an astonishing height till it resembles a whistle. When she sings "Cavalleria Rusticana," Mr. Breck's whole spiritual and physical being shudders with excruciating agony; but the Berlin audience rises as one man in a deafening din of applause.

Mr. Breck is correspondent of the New York Times, and he continues his case of impeachment as follows:

"Now, I do not want to draw the conclusion from this appalling fact that the Germans are not musical, but only that they are less so, particularly the masses, than we are taught to believe. In most ways the Germans are certainly the most musical people in the world; in a great many others they are the most unmusical. A conservatory student who engages himself at a small theater as third bandmaster, or 'choir repetitor,' at 100 marks a month or less, is required to read at sight badly copied orchestral scores, often corrected and altered to the point of illegibility, and he can do this; but, unless he be an exception, he may become a celebrated conductor without being able to distinguish between a true and a false tone. There is no country in the world where so much music can be heard; there is no country in the world where so much singing and playing off the key is tolerated, nay, enjoyed.. Here again the German national dullness of sense, which precludes finish and finesse, comes in. . . . . .

"The German stands alone as a creative musician; as an interpretive artist he falls far below the Slav, the Hungarian, or the Latin; for the fire, the caressing touch, the diablerie—in a word, the artistic finish is not his; that unfailing instinct for the 'nuance' which is the soul of artistic expression. Only of the pre-eminently classic is he a masterly interpreter, the music which allows of the least individuality on the artist's part, like Bach and Beethoven."

As a further illustration, Mr. Breck refers to the celebrated Ger-

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man bands, which, he says, sets his teeth on edge. Many a fife corps in the Fatherland you may hear playing tunes a whole half tone too flat.—Literary Digest.

DEATH OF S. B. MILLS.

The death of this distinguished virtuoso and American teacher took place at Wiesbaden, Germany, late in December. Mr. Mills was English by birth and was educated at Leipzig, where he displayed an untiring industry and great ability. At the close of his study he had the credit of playing the Schumann A minor concerto better than it had ever been played in the conservatory at that time. Immediately he came to New York, bringing a letter of introduction to the late William Steinway. No sooner was he heard than his value was appreciated, for as a concert player he surpassed any one at that time in New York. As he had come over in the steerage and was at the end of his money, the Steinways advanced him such sums as were necessary to enable him to make a creditable appearance, and then his success began. He made many appearances for twenty years before the philharmonic, playing a list of concertos which at some future time will be given in full in these pages. His playing was characterized by precision and power, but not by finesse. Mills remained at the head of the concert pianists in this country up to the appearance of Joseffy in 1880, after which his star declined. He continued to have a large and remunerative teaching business and he made occasional appearances in public. He was a genial man, but not brilliant.

SAN FRANCISCO NOTES.

The San Francisco Symphony Society gave its first concert this season before a large audience. The symphony performed was Tschaikowsky's No. 4. Mr. Fritz Scheel was warmly welcomed and proved himself as competent a conductor as ever. The Tschaikowsky symphonies have been exceedingly popular heretofore and the interest manifested in this work points to an increasing demand for this composer's music. Bach's Suite in A minor was played with flute parts in the capable hands of Aug. Roderman. Massenet's "Scenes Napolitaires" and Weber's Jubel Overture completed the program.

The second symphony concert was given Dec. 1st, Schumann's No. 1 in B flat being the principal number. This bright, fresh, springtime music was thoroughly enjoyed, the audience at this concert being noticeably larger than the first.

Tschaikowsky's "Romeo and Juliet" overture was played this time in response to a popular request. "Waltzes" by Frederick Kiel were given for the first time in this city and proved very light and delicate, but a little tedious. "The Passing of the Gods into Wal-

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halla," from Wagner's Rheingold, ended the concert. Beethoven's Pastoralle Symphony will be given next.

The Minetti Quintet gave its third concert on Dec. 10th and there was a larger audience present than heretofore. Mozart's String Quintet in G minor No. 6 and Brahms' Piano Quintet in G minor were the principal numbers. The andante from Tschaikowsky's Quartet, Op. 11, and the Finale from Grieg's Quartet, Op. 27, formed a wonderful contrast—the first sensuous, languid, a glimpse of an oriental harem; the second bold, strong and full of the hardy vigor of the North; truly these two were aptly placed together.

MINOR MENTION.

Mr. W. D. Armstrong has lately published a little album of five pieces for use in the first and second grades. "A Prelude," "Minuette," "Slumber Song," "Gavotte" and "Rondino." These are all very pleasing, the Minuette and Gavotte particularly so.

Mr. Henry Eames reports fine success from his piano recitals in Nebraska and other points west.

Those who think music can not be well promoted in small cities ought to look over a list of the concerts of the Royal Conservatory of Parma, under the direction of Maestro Tebaldini. Parma, although in a very rich section of Italy, is but a small city of about forty thousand inhabitants; yet many of our largest cities might be proud of the many-sided musical performances the conservatory faculty is giving there. At a recent chamber concert there was a Haydn quartet, opus 64, No. 5; Beethoven quartet in F major, opus 59, No. 1, and a quartet by Sgambati, in C sharp minor, opus 17. Upon another occasion (Sunday, Dec. 18) there were trios for piano, violin and 'cello, by Frugatta, Mendelssohn, and four orchestral pieces, among them an Adagio from Tebaldini's Suite Sinfonica, and a transcription for orchestra of a Burlesca by Domenico Scarlatti (arrangement by C. de Nardis). The orchestra is composed of professors in the conservatory. Still another program was devoted to Italian composers of the XVIIIth century, having selections from Cimarosa, Traetta, Paisiello, Boccherini, Marcello and Paer. The Marcello psalm for male voices was accompanied by celli, contrabassi and piano. The Boccherini number was a string quintet. From the ability of the professors it is likely that these works were performed in a manner adapted to give delight to any intelligent audience.

Mme. Carreno lately played a recital at Oberlin with a program containing the Bach-Liszt Fantasie and Fugue in G minor, the

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"Moonlight" sonata of Beethoven, some pleasing Chopin pieces, the Schumann Etudes Symphoniques, a concert study by MacDowell and the Schubert-Tausig military march.

Teachers desiring a fine list of easy pieces for piano will find it in the program of a recital given by the younger pupils of the Faelten piano school in Boston, Jan. 28, 1899.

The American Conservatory of Chicago has arranged an imposing program for the annual faculty concert Jan. 31st.

The program of the second subscription concert of Mr. Carl Riedelsberger at Duluth, Minn., Jan. 17th, contained the following: Two movements from the Tschaikowsky string quartet, opus 11; a 'cello cantabile by Cesar Cui; a piano trio (violin and 'cello), by Glinka, and a Slavonic string quartet in G major by Glazounow.

An eight-year-old pupil of a Chicago teacher has lately given an entire recital devoted to selections from Bach.

At the seventh Colonne concert in Paris the program was wholly devoted to Wagner, the selections being the following: Overture to the Flying Dutchmann; Prelude to the third act of the Mastersingers; Prayer from Rienzi; Prelude to third act of Tristan and Isolde; the great duet from Lohengrin; Prelude to first act of Parsifal; "Dreams"; Siegfried Idylle; third scene from the first act of Valkyrie, and the Siegfried Funeral March.

It is calculated to modify our ideas of things when we see such a chamber music program as that of the first subscription concert of Mr. Carl Riedelsberger at Duluth, Minn., which contained a trio by Gade, opus 29, the Vieuxtemps fourth violin concerto, a pretty three-number piece from Chopin, and the Schumann quartet, opus 47. Surely this is a good showing for a town which but a little while ago was on the frontier.

The choral society of Dover, N. H., gave, Dec. 20, a festival performance of Haydn's "Creation," the occasion being the century anniversary of its first performance, in 1798, in Vienna. The solo artists on this occasion were Miss Dietrick of Boston, soprano; Mr. Ray Finel, tenor, and Mr. U. S. Kehr, baritone. The chorus was well trained and the bill of the evening contains the assurance that "Blaisdell's orchestra is peerless in oratorio," which certainly is gratifying if true. Mr. Henry G. Blaisdell was conductor.

That was a rarely comprehensive program which Mr. Eugene C. Heffley gave at Beaver Falls, Penn., under the auspices of the Der-

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thick Club, the first program which has reached this office from any of these clubs for about a year past. It contained Beethoven's sonata, "The Adieux, the Absence and the Return"; a Nocturne by Borodin, Mr. Ad. M. Foerster's "Homage to Rubinstein," some pieces by Sinding, two movements from MacDowell's sonata eroica, and two MacDowell studies, four pieces by Templeton Strong, several lyric pieces by Grieg and the "Ballad by request" (wonder if they knew what they were bringing down upon them?) and the Raff Cavatina and March from the Suite.

Those looking for good songs for recital purposes can hardly do better than to write to the American Conservatory of this city for a program of the song recital given by Miss Mabel Goodwin and Miss Louise E. Blish (pupils of Mr. Karleton Hackett), some time ago. It is too long to copy entire, and there is something in the arrangement.

Announcements are out for the Kansas Musical Jubilee, at Hutchinson, May 16 to 19, 1899. There will be a variety of musical contests, particulars of which can be had of the judges, Messrs. Fred W. Root and Allen Spencer.

The Ravenswood Musical Club (Ill.) announces three concerts during the season. First, the "Messiah," with Miss Jenny Osborne, soprano; second, a concert of part songs, and third, "St. John's Eve," by Cowen. This club is under the direction of Prof. P. C. Lutkin.

A Chopin program played by Mr. Grant Weber has reached this office. It contains three preludes (Nos. 15, 3 and 7), the Fantasia Impromptu, the great Fantasia in F minor, opus 49, two etudes of opus 25 (Nos. 2 and 6), the Berceuse and Funeral March, Scherzo, Nocturne and Waltz.

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THE PARIS-CHEVE METHOD.

THE GALIN-PARIS-CHEVE METHOD. Easy, popular sight-singing manual. Revised and augmented by John Zobanasky.

Elementary Book, Part 1.

Elementary Book, Part 2.

Supplementary Books, Parts 1 and 2.

These elementary books above mentioned have been prepared for American use in the Paris-Cheve Method. This method for teaching elementary music is practically much the same as the tonic sol fa. In a recent number of the "Journal Musical" one of the authors gives the following account of the various steps by which the different elements of this method have been established:

The Musical Journal of the 22d of October contains an article upon the writings and musical labors of Jean-Jacques Rousseau. After having spoken of the "Village Doctor" and his other works the writer explains rapidly Rousseau's new system of writing music and mentions the famous reply which Romeau made him after having been authorized by the academy to examine it.

I will not reply more to this charge, the two hundred first prizes for reading in the public contests, carried off by students in our school, will answer for me.

But the article closes with this pharse:

"In our days this system has been revived by the labors of Galin, Paris and Cheve, who have added certain slight ameliorations, having done the same without mentioning the name of Rousseau!"

I am left without reply to these two affirmations: First because it is absolutely inexact; and second because it had its source in Rousseau himself.

The "slight ameliorations" added by those who have taken up this old system (dead since 1742) are of the first importance and transform it into a method logically irreproachable, simple in its elements.

1. Galin has rectified the system of octave points: The middle octave without point, the lower octave point below and the sharp octave point above.

2. He has created his admirable measure system, of which observe the simplicity: every isolated sign figure, point, or zero signi-

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fies one beat, as also every group of signs connection with the horizontal bar.

In order to indicate the binary from ternary for the meaning of sixteenth notes he cuts into two or three fragments the second horizontal bar, he thus renders useless the old designations 2-4, 3-4, 6-8, 9-8, 12-8.

3. Finally he has created a rational theory of music and has made it a science logically severe and reducing the quality of the major seconds among themselves, and the minor seconds among themselves and identity of tones, so superseding the ancient musical catechism.

4. Aime Paris has created different names for the natural notes, sharps or flats, and in this way has overcome the confusion of intonation, each degree having its own special name.

5. Next, he has done the same for measure, creating a language of duration which represents every rhythmic effect by a special word, every pupil is thus enabled to perform irreproachably syncopations and unusual combinations of time-lengths.

6. Mme. Emile Cheve has combined a series of exercises in intonation so perfectly created that pupils, even the poorly gifted ones, become able to sing without special help most intervals. These exercises are the fruit of forty years' teaching.

7. Emile Cheve has reconstructed the theory and given a complete table of measures, which have been inserted nevertheless without names and they are in all new methods of the old system.

8. He has also published a harmonic method of very bold conception in which the foundation is due to Mme. Emile Cheve.

9. Finally I myself have made a series of exercises for my graduated and progressive pupils, by which they find it easy to perform without fatigue the most difficult rhythm. These exercises are equivalent to those of Mme. Emile Cheve for intonation.

By this rapid resume of the labors accomplished by the successors of Rousseau, it is easy to see that they are no slight ameliorations but absolutely original creations, of which Rousseau never gave the slightest indication. So I am surprised to see this appreciation formulated by an artist of the standing of Mr. Kling.

And as to the observation made by the author of the article that we have no mention of the name of Rousseau in the title of our school, I call his attention to the fact that our title, given by Aime Paris, Emile Cheve and Nanine Cheve, gives credit to those who have made the struggle during eighty years to popularize the new system, and not of him who, having created the system, abandoned it without giving it any further attention.

We have so little slighted the name of Rousseau that for thirty years past it remains at the head of the official journal of our school, "The Musical Future" (l'Averir Musical).

(Signed) AMAND CHEVE,
Professor in Normal School and Polytechnic School.

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The "tonic sol-fa" method, it will be remembered, simplifies the notation by the use of the initial letters of sol-fa notes. The Paris-Cheve method employs numerals and indicates the octave by means of dots over or under the numerals. Time notation is very similar in both systems. In the present books, which are probably somewhat modified from the French works, the staff is employed more or less from the beginning, and it is an open question whether this system gives any advantage over the use of the staff system pure and simple as employed in the natural course and other works prominently before the school teaching public. The time names which are used by the tonic sol fa belong to this system and are of important use in generalized treatment of rhythms. The present reviewer doubts whether this system would give equally good results as the tonic sol fa, but it at least is worth examination by teachers.

QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question: Would you advise teaching musical history in the high schools, and how much?

Answer: It is not easy to plan the work in music for a high school until I know the conditions of the school, how long music has been taught, etc., etc. I think at least one music period a month and perhaps one each week could be very profitably spent in that way. Some of my eighth grades are studying the lives of the great composers. For instance, the pupils had a Mozart afternoon. They sang songs exclusively by Mozart. There were two papers written by the pupils and read. They had a bust of Mozart unveiled and I invited a fine violinist to play selections for them. It was very enjoyable. Others have had Mendelssohn, Schubert and other afternoons devoted to great composers. I feel that this is an important part of the pupils' education, and I am glad to see the teachers are better preparing themselves for this work.

Question: I would like to ask if you approve of entertainments. My board wish an entertainment, and I feel that I cannot afford the time. I have told them so but they insist. Can you suggest any music or would you give an operetta.

Answer: If your Board of Education wish an entertainment given by the chilldren I should most certainly have one. In smaller cities particularly the people feel that they are paying to have the music taught, and they wish to hear the results. They have a right, too, to feel that way. But I think it is far better to give a concert with the regular school work than to give an operetta. That takes time and strength and some one who has plenty of time to do that

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outside of a school. I have graduating exercises in all my eighth grades and the parents and members of the board attend them, and so hear the singing; but when I give a concert I select songs that my children are singing during the term. In this way, I sometimes have but one general rehearsal. I am sure I would not have time to prepare for an entertainment where I had to have many rehearsals. You can select many brilliant songs, not too difficult from Codas, published by D. C. Heath & Co., Guin & Co., Silver, Burdette & Co., all of Chicago. I think they will send you samples if you write them. I would suggest that you have a small orchestra to accompany your chorus.

Question: I begin work in a new school next month. I did not anticipate trouble with the upper grades, but the beginning class. How shall I begin with the little ones? Music has been taught in the schools for four years.

Answer: I am sure there ought to be no trouble with the lowest grades. They will probably know a few songs. Listen to them, and if they do not sing them well, try and remedy that and then select one of your own. I would select a simple song for the first, easy intervals and not too hard time. Then you will find a large part of the children will know the scale. Even if the children have never been to school they will sing the scale, and when I ask where they learned it they will say, "My sister sings it," or "My brother taught it to me," or "the little girl next door sings it." Any way, they have learned it as a tune, and you will have no trouble with that. I would be very careful in giving attention to pupils who have defective hearing and sight. See that they have seats near the front during the music lessons.

Question: Do you advise individual work in music?

Answer: I most certainly do as far as possible. With our limited time it is impossible to do as much as we would desire. Individual work teaches the pupils to be active and bright. Then it develops slow pupils. You will find that in music where of necessity we do so much concert work there are some pupils, who, being slower, simply imitate the others. Thus singing alone throws them on their own resources and makes them stronger. We have individual work in other branches and should have just the same in music. I am sure you will find good results will follow.

Question: Our town has just adopted the study of music. The people of the town are really the ones who have insisted upon its introduction, the ladies of our musical society paying all the expenses. Our superintendent and Board of Education and most of the teachers do not really seem to favor it. Do superintendents as a rule favor special subjects? Can you give me any suggestions to make it popular with all. They are all strangers to me.

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Answer: I am sure if your music is well taught, superintendent, Board of Education and teachers cannot fail to see the benefit arising from it. I will quote a little extract from an address delivered by Wales C. Martindale, superintendent of the Detroit schools:

"Art, music, poetry, literature, have their places in the every-day life of our most humble citizen. An education which does not render children susceptible to the beauties of nature and the possibilities of art and music has failed utterly in reaching the human chord which develops a good citizenship, a citizenship which seeks the useful occupations of life and the elevation of labor, which finds amusement in things ethical, which finds the ethical in all things. An education which has not a strong ethical background is not worth the name. Our boys and girls of to-day are messengers to the succeeding generations, carrying that which "moth and rust doth not corrupt."

I think you will find, almost without exception, superintendents realize the benefits of music. The first thing I would advise would be to cultivate the acquaintance of your teachers. Let them feel that you are in sympathy with them and their work. Select songs that will help the other work. Lead them to realize, too, that music is more than singing a few rote songs. With the help of the music show them that music will improve the discipline of their school, the health, the enjoyment, and in fact all the work must be improved by having the study of music. Invite the members of the Board to visit the music work. I have not the space here to tell you all the benefits of music study in the schools, but will send you a pamphlet to read. You can then convince your Board of Education.

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ANSWERS TO CORRESPONDENTS

Will you please inform the writer, and also for the information of other interested readers of MUSIC, what you understand to be the features or elements that make up the so-called "Raif Method" of pianoforte teaching or playing? Is this "Raif Method" superior to others in all that which goes to make artistic piano playing? What pianist of note in this country or Europe, besides the author, who represents it? B.

RAIF METHOD.

In the present issue of MUSIC will be found an article upon one of the features of the so-called "Raif Method," written by one of the most enthusiastic exponents of the system. I do not know of any very good pianists produced by Raif. Very likely there may be; good pianists escape alive now and then from almost every method, and from some oftener than others. In the case of Leschetitzky, for instance, the strong if brutal personality of the man attracts to him many highly gifted pupils who were already good players before going to him. So it is with Barth, who is perhaps the best piano teacher in Berlin just now; but even Moszkowsky attracts highly gifted pupils, by reason of his musical qualities, as for example young Joseph Hoffman, although Moszkowsky is not to be counted one of the great piano teachers of the world. So far as I have heard, there is nothing radical in Raif's method; he has a few clever devices for obviating some of the more usual defects. As a system of technique his system stops where most of them do—namely, with the school of passage work, leaving the entire doctrine of tone-production for the pupil to be told haphazard or to find out himself—or never to find it out, which is the more usual way.

W. S. B. M.

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GEMS OF SCHOOL SONGS. By Carl Betz. American Book Company.

This collection is very pleasing music for school use especially in the intermediate and primary grades. The selections are from the standard writers, especially the German, and are classified according to the subjects of the poems. It is a book apparently likely to be very handy in the school room.

CATALOGUE DE LA BIBLIOTHEQUE due Conservatory Royal de Musique de Bruxelles Par Alfred Wotquenne.

This portly octave is the first volume of the catalogue of the musical library in the conservatory at Brussels. The work has been done so thoroughly that the catalogue is valuable as a handy book of reference for the titles of many works which are now rarely found. For instance, the first class consists of practical music since the year 1500. The next section music without accompaniment, such as masses, motets, songs, chansons, madrigals and choruses for equal voices. The second section, music with accompaniments. The third section, dramatical music, the fourth instrumental and the fifth collections.

The present volume embraces no more than the foregoing scope; there are two thousand five hundred and seven titles in the classes here named, although many of the numbers are complete collections containing a large number of subordinate pieces. The volume is valuable for reference and this is greatly enhanced by the notes of the editor. Under all the dramatic works, of which there are one thousand or more, the date of the first representation is given, many of which are extremely difficult to find in any other work of reference. The volume is ornamented by many fac-similies of writing and illustrations of manuscripts such as autographs of Gossec, Hertel, Alexander Scarlatti and Telemann. Another curious fac-simile is one of the earliest printing from movable type, manuscript number 1225, being a motet for voice alone. This work was printed somewhere about 1660. Also there is an autograph by Galuppi, celebrated by Browning.

The library in the conservatory at Brussels has had an interesting history and it is now becoming important. Founded in 1832,

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it comprised three years later 575 volumes. At the death of the celebrated director Fetis in 1871, it contained 4,918 volumes. The installation of the new director, the distinguished savant M. Gevaert, gave a new impulse to the library and it has now grown to a very respectable compass. The first division comprehends actually about twelve thousand volumes, of which more than six thousand are dramatic works, the great majority Italian works of the seventeenth century. The second division consists of orchestral scores, parts for orchestra and chorus, a complete apparatus of the works for the concerts of the conservatory. This part contains at present about eight hundred orchestral scores and twelve hundred vocal scores and about eighteen thousand separate parts. This is particularly rich in orchestral scores of the concertos for violin by Viotti, Spohr, Kreutzer and so forth. All the scores in this collection are manuscript and they represent therefore considerable value and are a unique feature of this collection.

The third division of the library consists of text-books numbering about seventy volumes which, with their duplications for use by the students, amount to over four thousand copies. The fourth section of the library was formed by the copyright bureau, which, unfortunately, has been discontinued within the last twenty years. This collection as it stands consists of upwards of ten thousand pieces of all sorts published between the years 1852 and 1870.

CHILDREN'S SONGS BY ADOLPH WEIDIG. Clayton Summy Co.

A Spring Chorus.
The Disappointed Snowflakes.
Polly's Handkerchiefs.

The children's dispensation seems to have come in with very good spirit in Chicago, for here we have Mr. Adolph Weidig, the viola of the Spiering Quartette and the highly successful and accomplished teacher of composition of the American Conservatory, and an excellent composer of serious work on his account in three children's songs, of which the first, "A Spring Chorus," is on a text from "Harper's Round Table"; the second is apparently from Mr. Weidig himself, and the third on a poem by Eleanor W. F. Bates. The first two of these poems are clever and are very charmingly set by Mr. Weidig. The Four and Twenty Snowflakes strikes us as one of the best children's songs in point of conception and spirit, but the musical carrying out would be practicable for children only after careful training, since the modulations are rather remote. They are musical and delightful on the whole, the third being the least satisfactory of them all.

HOW MUSIC DEVELOPED. A Critical and Explanatory Account of the Growth of Music. By W. J. Henderson. Frederick A. Stokes Company, Publishers, New York.

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This handsomely printed volume, from the pen of the well-known critic of the New York Times, consists of twenty-seven chapters upon the principal topics of musical history. It is not a musical history, because the consecutive order of the development is not followed. For example: Chapter 6 is one on the Simplification of Music, which is here treated as applicable to the work of Palestrina, with which (I remark in passing) it has little or nothing to do. The next chapter is on the Evolution of the Piano, and following that The Evolution of Piano Playing. The deviation from historical order is strikingly shown by the appearance of chapter 16, more than 100 pages further on, the subject of which is the work of Handel and Bach.

The entire twenty-seven chapters cover a little less than 400 pages, of about 180 words to a page. It necessarily follows that the treatment is very much condensed. Owing to the arrangement of the topics, the same subjects reappear in different aspects. On the whole the subjects best treated are the Development of the Orchestra and the Development of Opera.

This book is capable of being read for information, or would be of use as a text book in classes. According to the view of the present writer, it is not so well adapted for the latter purpose as if the consecutive historical forms were adhered to. If, however, the student supplements this by some good history of music, in which the order of development has been preserved and the chronological arrangement brought out more plainly, it would prove very practical.

THREE SONGS BY MRS. CHARLES S. HARDY.

The Fir Tree.
A Child's Complaint.
A Song.

These seriously intended songs are on poems by Heine, Stevenson and Browning. The first is for alto voice and the last is for mezzo. On the whole these songs must be pronounced more ambitious than fully successful.

REPORT OF THE COMMISSIONER OF EDUCATION—1896-7. 2 Vols. 1126-2390. United States Commissioner of Education.

Commissioner of Education Dr. W. T. Harris has published a valuable amount of educational matter in the two volumes above mentioned. The first is occupied mainly with reports upon existing education in various foreign countries, including the scope and cost of the different grades of public schools from the primary to the university, together with recent modifications of plans and methods. Many of these papers are extended and comprehensive. The second volume opens with a detailed account of educational situations in

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the United States, together with a list of foreign universities, arranged according to age, and a discussion of many practical problems just now appealing to American educators. The whole forms a mine of educational and pedagogic suggestion which no teacher can afford to ignore.

THE VOICE; OR, THE PHYSIOLOGIST VERSUS THE SINGING MASTER. By Mr. C. E. Rowley.

"A book is valuable not only for the thought which it contains but for the thought which it suggests." Valuable in both these respects is Mr. C. E. Rowley's "The Voice; or, The Physiologist Versus the Singing Master." In it are compiled the views of many vocal and medical authorities on such important topics as breathing, mobility of the larynx, register, coup de glotte, effort, etc. The very contradictoriness of these views cannot but provoke in the earnest student a thoughtful desire to get at the truth. Continued application of a right principle must effect development toward perfection. If a principle is true, results will prove it, and against those results no amount of theorizing or dogmatizing can stand as argument. Then, through the application of which principle or principles set forth in Mr. Rowley's book, have the best results been attained, the best singers made? This is a question which history can and does answer.

Following the opinions grouped under each topic is a terse and just summary by Mr. Rowley. His introduction forms by no means the least interesting or the least important part of the book. From it are taken the following quotations:

"I have placed in contrast the statements of the individuals quoted; * * * it ought not to be difficult for any thinking person after comparing such statements to arrive at a conclusion sufficiently near the truth."

"If to any appreciable extent such disputes are decided by the quotations from the authors selected, almost all remaining considerations with regard to voice cultivation may be safely left in the hand of the experienced trainer."

"It must be obvious, therefore, that physiological knowledge of the vocal organs will not make a vocalist any more than a knowledge of the anatomy of the eye or the ear will make a painter or composer."

With future editions the book should be judiciously enlarged to include some important authorities which have been overlooked. Altogether, it is a very helpful work. H. S. Kirkland.

(From Breitkopf & Hartel.)

GAVOTTE, AUS DER SUITE MODERNE. BY EMIL SAUER.

The interest in the approaching visit of the famous European

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pianist Emil Sauer to this country naturally lends interest to these compositions, which would strike most readers as being strange. After playing it over one becomes reconciled to the large percentage of "off" notes and the comparatively small percentage of real melody, or pleasing melodic movement. If very well played it would sound very well. The lay of the piece under the hands is unlike most other things, but it is not difficult and could be used in fifth or sixth grades.

FOUR VORTRAGSSTUCKE FUR VIOLINE UND PIANOFORTE. BY RICH. SCHOLZ.

These four pieces seem to have been written for amateurs and young students. The music is agreeable. The numbers on the list are: Allegretto, Tempo di Valse, Larghetto, Allegro Risoluto.

The last named is a very rigorous movement, like a burlesca. The Larghetto is like a nocturne and is very pleasing. The Valse also is delicate, melodious and agreeable.

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ALBUM-LEAF. BY E. MESSER.
IN THE SUMMER TIME. BY E. HORNEMAN.
WALTZ. BY L. GULLI.

The three pieces above mentioned belong to the Conservatory Collection, edited by Henry Germer for teaching purposes. The first one, "Album-Leaf," is in the form of a prelude with allegretto air in schottisch time following it; this can be played within the third grade.

The next one, by Hornemann, is a very charming allegretto, which is presented in a very pleasing and musical style. It would be available in the early part of the third grade, and would be useful as a teaching piece as well as pleasing to the pupil. The Waltz, by Gulli, is in the unusual key of B minor, and will require more practice than the others, and can be played in fourth grade. It has some very handsome points, indeed.

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Thou Art the Loveliest Maiden.
A Slumber Light Is Stealing.
I Wept as I Was Dreaming.

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(From Clayton F. Summy.)

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I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
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Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E.... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
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The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

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My lady's girdle. F 3 c-D..... 30

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Grass, J. B. Behold us, Lord. E♭ 3 f-D 75

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My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
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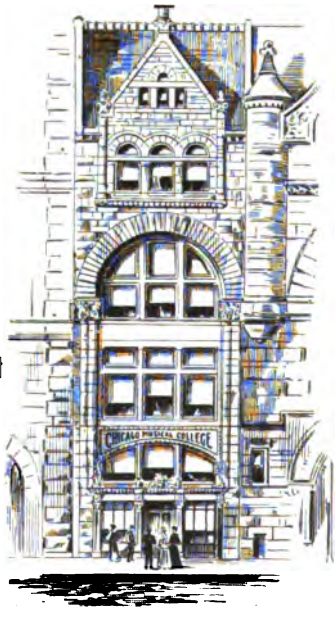

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CHARLES WARREN STODDARD,
Prof. of Literature; Universities of California and of Washington, D. C.

From the Largest and Finest Musical Review in the World.

The Revista Musical Italiana, 3d year, Vol. 4.

TURIN, ITALY, April, 1897.

PAGE 845.—Mr. Clark presents himself to his public in the higher lines of artistic education with strong relief above so much of the usual and lamented pedantry. We congratulate the eminent pianist.

PAGE 809.—This history (Iphigenia Von Styne) offers a notable interest. First of all it describes to us the life of an artist in whom the abundance of philosophical thought had become something enormous! Secondly it tells us how the art was lived with the strength of a religion, and cultivated with the most sincere and elevated enthusiasm which opened to the artist a new and farther horizon full of fascinating ideality. The tragical climax is formed where the mind will not be compelled to check its flight and limit itself to the egotistic considerations of the schools and the petty necessity of a technic which many, who are not artists, but only teachers, have made the scope. Considered as to its conception, Clark's book is in itself a work of art of a very elevated order, and I confess to having never seen anything equal or similar to it. * * * * In the episodes that constitute the story there is a rare vivacity of action and depth of contemplation. It is a profound analysis of the most secret thoughts and of the boldest, most intricate complications of sentiments. In the midst of all this psychology of the highest life of art, revelations of the ultimate question become the object of attentiveness. distress and passionate researches. In all these Clark's book does not cease for one single moment to be interesting even under the triple aspect—human, artistic, philosophic! He has written a book really beautiful. He has sought to show us all the value of a special artistic contemplation, all the significance of a very subtle and noble art. He has sure ideas regarding all pianistic matters and he possesses as an artist the noblest faculty of clearness.

It is difficult to give an efficient idea of Clark's method or technic which is surely superior to the present schools.

I need not repeat it; I admire Clark's book because it is the work of an enthusiastic artist, of an intelligent critic, and of a good-hearted man. He deserves such readers as they who know how to study his cultivated mind and his choice musical talent until they can comprehend it!

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JOHN S. DWIGHT.
(From the painting by Miss Cranch.)

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MUSIC.

MARCH, 1899.

BURMESTER'S REMINISCENCES.

BY WILLIAM ARMSTRONG.

Intense feeling and the true literary sense characterize Willy Burmester's Reminiscences, now in part completed and to be given out perhaps as early as next autumn.

The real and the assumed in "impressions" have been so generously confounded that psychological studies of the artistic temperament, genuine and direct, are the rarest things in literature. There is instead the artificial attitude of the writer who starts out to analyze impressions, not as impressions, but studies in self glorification. The picture of the moment and the mental attitude and its influence on the life and career are lost in a self-satisfied and generally over-burdened contemplation of the career itself.

Burmester goes to the heart of things and with an unconscious simplicity gives impressions and emotions stamped in their chronicling with truth. There is no diffuseness of expression, the subject matter is direct and concentrated. Few men have greater keenness of observation, psychological insight, and analytical sense.

A knowledge of the contents of these "Reminiscences" leaves the assurance that Burmester might have claimed, and indeed in the instance of this book doubtless will claim, equal distinction as writer and violinist.

They open with childhood and afford a glimpse of that period of first impressions of such enduring forcefulness—the beginning of the realization of the individual. The literary faculty of Burmester is strongest in catching one dominant episode and concentrating its description. It is isolated, com-

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plete, and of a forcefulness bearing not only upon the moment, but of influence upon his future career. To give a description of these episodes of childhood, keen, true and with a sense of humor in looking out upon the world, they should be given directly in translation from the text. Then it is that they would gain value as a psychological study. At this moment they must be recalled as incidents and in a barer phraseology.

It was at Christmas-time that he got his first violin—at Christmas-time, a period of all others in Germany likely to fasten recollection in the heart of a child. He was four years old when he hugged that first violin under the tree. For one year it was "play" music—then came another violin on Christmas eve. The earnestness and drudgery of the artist's career began with him at five. There are moments of which the chronicle tells when the little chap with the violin under his chin cried for envy of the playing children in the street. He knew no childhood, and yet the violin grew to mean more than the best that childhood gives. The worst punishment that could be threatened was to keep his instrument away from him for a day.

These things are not set down as a study of self and with consequent loss of freshness through analytical contemplation, but the result of impressions, strong and held at the time in silent reticence. They give a glimpse unique in their especial aspect in literature of the mind of a boy destined to be a great artist and with all the attendant traits strong upon him.

There is the episode of the journey to Berlin to the "fountain-head of musical wisdom," Joachim, and full of anticipations and enthusiasm, a looking out from one world of dreams into another and a greater one.

The second visit to Berlin, when study began there, witnessed the disillusion, set down without bitterness, and at eight to become disillusioned without bitterness of recollection is perhaps more difficult than attaining virtuosity on the violin.

Joachim is handled dispassionately, calmly, but thoroughly. The old feud will doubtless flame out in Berlin on the publication of these "Reminiscences" as it did when Burmester first declared that he honored Joachim the violinist, but not Joa-

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chim the teacher. He summarizes his former conclusions and details his own experiences in evidence. These experiences include a curt, calm detail of the lack of appreciation of the musical side of study, of the slavishness to the technical at the expense of all other development. Not that the value of technic is underestimated an iota by Burmester, his own technical mastery of his instrument proves this, and his ideas on this vital point are set forth in a chapter headed "Technic." It is the way that technic is obtained and the stifling of musical instinct that he berates. He speaks of his boyish fancy as chilled by the specter of technic that lurked in every corner of the Hoch Schule. There is allusion to his reception by Joachim, to whom his father took him at the age of eight, and of the strong encouragement that the parent, not the boy, received. There is mention of the second visit when examination brought him the recognition of the jury before which he played and consequent enrollment. And he also speaks of the fact that after this expression of interest on the part of Joachim he was not summoned to play before him nor did he evince any sign of interest in him in the course of the year. During that year he was engaged entirely in making "Academic bow strokes!"

All this is not set forth with an air of grievance, but as something long passed but fresh in impression, and inspired by a desire that its repetition may be saved to others with like aim and temperament who may not have the courage or the firmness to win out.

There is a strong movement in Germany today in just this direction in which Burmester makes his demand, and in this direction alone lies the salvation of Germany from the rut of the conventional. We in America have sent too many students to Germany who have returned without the one best gift that they took away with them—individuality.

The stamp of the musician "made in Germany" has grown only too familiar to us. Of the vast number of students who go there to study, the mediocre alone appear in the main to live to get home. German methods are of ultra-thoroughness, but they are too frequently the least intelligently progressive held by musical thinkers today.

The struggle against the mechanico-pedagogic is alive in

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Berlin and Burmester's book will help to convince outsiders of the circumstance, a circumstance that comes none too soon and all too late considering the masses that have been sacrificed by its absence. This failure of the multitude cannot be attributed solely to lack of adequate talent, nor can America be reckoned as unique in example.

Wendel, sent by Joachim with highest recommendations to Theodore Thomas as concertmaster of the Chicago Orchestra, was returned to his master immediately on the expiration of his contract one year later, with a scathing letter from the conductor preceding him. And yet Joachim had previously written Mr. Thomas that he knew of no one at that moment so fitted for the place and that he himself had trained him. This is by no means extraneous matter. It bears directly upon the subject.

Weary of having everything that he did well during his first London season ascribed to "his great master, Joachim," Burmester finally published the announcement he had previously made in Berlin. The facts of the case remained that Joachim had refused him a certificate on the conclusion of his stay with him, and that in the remoteness of Helsingfors, Finland, he had as he described it "unlearned all that I had studied, beginning afresh." And with an energy sufficiently indomitable to enable him to win the phenomenal success that he did in Berlin on his return at the age of twenty-five.

Following the London announcement there came for a space a deluge of letters of protest in the press all signed Mr., Miss, or Mrs. So and So, "pupil of Joachim."

At the end of two weeks Burmester again took up his pen to say that he did not know that even the Hoch Schule could have so many pupils as claimed Joachim as teacher, and yet all were unknown. "If one known pupil of Joachim will appoint a meeting to interview me on the subject, I shall be glad to continue it. But the 'known' pupil never came" is the concluding comment. Yet Joachim is not the only teacher involved, nor is it likely that this instance cited is not up to a certain point—the point of success—without all too frequent counterpart.

But there are happier episodes than this in the "Reminiscences," an episode quoted more at length because of the les-

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son it holds. One of these is his trial performance for admission to the Hoch Schule. There is a picture given of the crowd of self-important, buzzing boys, fiddling cadenzas with a grand air of nonchalance that caused him to wonder with a sly sense of humor why such masters did not found conservatories of their own instead of trying to enter one. There is also the reverse side of the situation presented in some instances after an appearance before the judges.

For his own trial, his father, his first teacher and the one whom he mentions with deep gratitude, had chosen a concerto by David. His first performance for Joachim had been of one by Ernst.

David happened to fall under the ban of Joachim, but of that he did not know. His only knowledge was of the hard look on the man's face aroused by this dislike, of which he only learned later. But he played ahead with his best might and presently the look softened. Then the door was pushed ajar and the faces of his colleagues began to peer with increasing lack of caution into the room.

When it was all over he tells of a professor who took him between his knees and spoke of the hard road he had to travel.

"If you need a friend," he said, "come to me or to my wife." "And then," as the chronicler adds in concluding the scene, "he cried and I cried." The man of fifty because he knew the struggles and the bitterness that are a part of the heritage of the artist, and the little boy because he had found a friend.

Of special historical value will be his studies of von Bülow, whom he knew closely, and whose friendship, which few held six months, was Burmester's for three years and a half—until the trouble that presaged the end with the big-hearted, erratic artist took him to Cairo. The fearlessness and the ideal in young Burmester's nature appear to have appealed convincingly to von Bülow. He had inaugurated a series of concerts in Berlin. They interfered with the Philharmonic series. Conditions, at first strained, grew to ultra-hostility. Musicians were forbidden to play for von Bülow. Obstacles of every kind were placed as bar to his success. In return von Bülow's biting sarcasm and erratic course tended merely to aggravate a situation needing no comment.

Burmester was in his seventeenth year. Appreciating the

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position of a great musician placed at insupportable odds, he forgot his own interests in interest in the outcome.

He wrote offering his services to von Bülow at any desk if it were only the last row of second violins, and expressed his hatred of the injustice to which he had seen him subjected. Von Bülow responded with an invitation to rehearsal and printed the letter that he had received. At the appointed time Burmester slipped into a chair in the last row of first violins, the only empty seat. Von Bülow rapped for attention, and then, as a thought appeared to strike him, dropped his baton.

"Which of you gentlemen is Burmester?" he called.

The boy left his desk and went to that of the conductor who had motioned him.

"Mr. Burmester," he said, "I have no desk in the first row to offer you, or it would be yours. Gentlemen," turning to the musicians, "I wish to introduce to you the guest of honor of my orchestra, Mr. Burmester."

From that day forward the friendship grew that proved doubtless of interest to von Bülow as a study in loyalty, and whose ultra cynicism it had, toward the boy at least, softened. To Burmester, patient through varying moods, industrious to the point of exaction, it meant the training and direction of a great mind that has left its influence on his performance of the classics.

Today the violinist's loyalty and appreciation are unswerving, and his expressed desire to reach the point when he shall be sufficiently independent to make a tour to the end of building a monument to von Bülow's memory.

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WIDOR'S ORGAN SYMPHONIES—AN ESTIMATE.

BY T. CARL WHITMER.

Criticism is but relative. Of little consequence when it seeks to place a man in some given niche, it is of great power when it gives digested, concentrated, impartial views of the works of that man.

There always must be decision in the presented opinions, but never dictation and absolutism. All criticism—if true in cause—is the result of an innate desire to embody or crystallize impressions. This is critical genius.

Critical art is the generalization of these individual impressions so that they are brought into proper (recognizable) relations with the average ideal as conceived by the author. To do this, the critic must understand the treatment of art both subjectively and objectively. He must feel for, and express, the type and then the many manifestations thereof.

Again, criticism arrives at an end through adjustments of the material and spiritual.

It is the same process as that used in the classification of sounds for language. (Language is sound caught in the meshes of the mind-net.)

It is a difficult undertaking to sprinkle salt on the tail of our wild sound-bird. The idea is a perfected thing, while words are imperfect. Treatment of idea is personal, while criticism involves a second personality.

There must be a partial identification, in the course of one's criticism, with the "treater;" for the point of view is not absolute and hence subject to variation.

Criticism is not well defined in our dictionaries. It is not the art of "judging of the merits and demerits" of a composition; it is unspeakably and almost unattainably much more. It is, rather, the result of the "power to fuse personality into personality, thought into thought. It is the identification of the personal from among general deductions and vice versa, the tracing of the variation to the type and following out of the type along its devious paths."

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If the right power be projected to define it, sound is definite; but for practical utilization not sufficiently so. Hence, the absurdity of the usual critical attributions.

To utilize sound so as to mould it according to an idea and give it in the course of the moulding and carrying force is the composer's work.

When a critic attempts the analysis of sound relations he is on impossible ground. All such relations evade analysis. (The embodiments of ideas are but relatively adequate. These are the results of conscious or creative perceptions. It is this kind of perception which is pregnant and which creates the physical life.)

Completeness in the workings of machinery is appreciated when there is economy of energy. This same economy exists in the highest works of art.

It is the adjustment of the means and the thought; the idea and its embodiment.

The consideration of all works must be on the relation of cause and effect; relation of causes and the relation of effects.

Again, the compositions in our musical art must be considered less from an absolute standpoint than even those of the other arts. For compositions must be played. Hence the question of mechanics enters.

The difference between experienced and inexperienced composers lies principally in the conception of the possibilities.

The passages of the latter, although interesting as absolute matter, may be totally impossible on the instrument for which they were written; while the passages of the experienced one may have the inherent power, although apparently impossible, of creating a new epoch.

This applies to registral demands as well as those demands of hand and foot positions. The arguments of those sticklers for normal (so-called) hand and foot positions merely indicate that their originators are not only unprogressive but also that they are unacquainted with the history of the cause of our present finger, hand and foot development.

(Two plans are suggested for the relief of those who are unable on a reading, to decide between the possible and impossible and yet who attempt judgment:

(1) "Mr. A. has shown himself a master of the technique

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in the past. He has, therefore, enough sense to know what he is about in this passage of his last piece which seems so horribly difficult." Or: (2) "Mr. B. has been hiding under a bushel. Therefore this passage may be considered good until it has had just trial. 'A man is innocent until he is proved guilty.' ")

Brevier caps —The General Characteristics of Widor.

The dominant feature in Widor is, as with all great minds, the expression of truth simply. (This doesn't mean easily!) Classicist in conception, he is essentially a Romanticist in treatment. He is strongly affected by Bach and Schumann. (Who else have had such antipodal affecters?) He shows his Bach in the depth of his objective thought; his Schumann in his colorings and interwoven—although not meaning necessarily polyphonic—treatments.

He shows often an exquisite naivete, yet it is always under the control of a man who has not lacked in the experience of all elements and forces.

Although his adjustment of tone to thought is not always accurately conceived—and hence not a true embodiment in expression—he, nevertheless, is a consummate artist. Many passages indicate his apparent lack of accuracy in hearing with that wonderful inner conceptive ear. But it is just here that the critic has troubles. It is hard to say whether his inner aural sense is really false; or whether the mind of the man was greater at the moment than the inspiration and the passage in question became curious and ill-sounding from mental intention rather than because of a wrongly transcribed conception.

Widor often delights himself with technical curiosities, but rarely for their own sake. He is too sincere for that.

He loves the overlapping of hands and "take and leave-go's" because the effect escapes aural definition. But in this aural deception he is but following out the usage of all full-blooded Romanticists.

His harmony is frequently obscured by inwardly moving parts which have an absolutism in their make-up, causing all else to submit to their despotism; or else "sound funny."

Notwithstanding a few such examples he really is one of the greatest harmonists since Bach.

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He is the first great colorist for organ. Organ writing has been carried on for a long time in comparatively neutral tints and we are being released.

We've had light; but little color. And some of his color is blindingly real, too. His color experiments throughout these Symphonies are amazing.

By delicate, subtle and novel adjustments of tone-relations he arrives at effects never before realized on an organ. There has been coloring done before in isolated examples, but no composer for this instrument has been so distinctively and distinguishedly a colorist as he.

One of Widor's points of strength is his appreciation that circumstance and environment affect the rhythmic, harmonic and melodic aspects of ideas; and that, as a consequence, such ideas—when subject to change of position—must assume changed physical life in accordance.

He is lavish in means and his mental womb is sensitive to every element of spiritual force. He may not be absolutely expressive at this or that moment; but his final embodiment, his completed expression, is aesthetically satisfying.

On examination of his themes one is struck by their transitoriness, by their frequently unsettled tonality and by the many rhythmic, melodic and especially harmonic evasions; all of which work havoc with our long cherished opinions. Unusual rhythms, anticipations and suspensions by single and double uses in abundance, and unusual, and unusually large, melodic skips are some of the factors which work out many of his wonderful effects. In a word, his methods are far more original than his ideas.

One notices, too, his frequent use of the principle underlying some or other erudite form without any carrying out of that form, which many another would be tempted to do. He tastes this, and that and moves on.

He plays with the principle of the fugue, as a cat plays with a mouse; never intending to do more.

This habit of dipping seems to show itself in his themes which are almost invariably made from very short, detached, apparently unrelated, motives; gaining piquancy thereby, but at the expense of continuity.

His movements and divisions of movements are, although

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probably psychically close, physically much broken and disunited.

His stronghold in composition is his colossal massings of sound.

He has shown how position affects effect; how manuals should be combined for tone-color logic; how staccato can be effected and effective on an essentially legato-requiring instrument.

It is the great skill and frequency with which he does these things that force our admiration, and not merely because they are new, for they are not absolutely new.

The successful union of depth of thought and freedom and brilliancy of management is the cause of Widor's power.

The difference between Bach and Widor is in (1) treatment and (2) position with respect to prescribed forms and general polyphonicism; between Schumann and Widor, is in the relative sincerity of their elaborative work. Widor, too, has explored more styles of writing than Schumann, although in point of originality of idea he is considerably inferior. The two (Schumann and Widor) are alike in the boldness and originality of rhythms and their very frequent use, subtlety of harmony, evasiveness of definite speech and wonderful color-sense. Widor has drawn from the style of Schumann much more than is apparent at first sight because of the change in instrument. But he really owes a very great debt to that husband of Clara Schumann.

Again, Widor's originality bears quite often close on to mannerism.

Here, too, it is difficult to know whether much of his, to all appearances, inability to sustain the physically regular outlines of his themes is the lack of concentration, or due to the "stretching" of ideas, in themselves lyric, to epic lengths by repetition, artificial lengthening, etc.

This desire for breadth is often so very much in evidence that one learns to distrust many efforts at getting "bigness."

Few men are willing to accept a single, simple, short idea and give it corresponding treatment. Everything must have the proportions of Michael Angelo's Moses! At any rate we accept his work as a whole as being far in advance of that of other organ composers; if not conceptionally, at least in the

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mechanics of composition and adaptation to mechanical execution.

THE EIGHT SYMPHONIES.

(The Ninth, or Gothic, Symphony will be treated separately.)

Forty-eight movements exist in the eight Symphonies. The longest Symphonies have seven and the shortest five, making the average six. We see herein embodiments which are broad, simple and powerful.

The conceptions are pregnant but the resulting physique is yet more to be wondered at. In fact, it is often so much more than a resulting physique that the adjustment of tone to thought is not accurate; rather, overwhelmingly excessive.

A few movements can be played on an average-sized instrument, but the rest, if played on such an one, are either most uninteresting (synonymous with dry!) or totally impossible. This is, of course, no argument against their real worth.

The eighth Symphony is the greatest; then the sixth, seventh, fifth, third, first, fourth and second—according to merit. (This is personal, to some degree.) The most original movement is No. V. in Sym. VIII., the least so is the Finale of Sym. IV.

The longest Symphony is No. VIII.; the shortest No. IV. The longest movement is No. V., in Sym. VIII.; the shortest No. VI. of Sym. I. (These lengths are considered as to time and not as to number of measures contained.) One of the most popular lively movements is the Toccata in Sym. V. The Andante (II.) in the same Symphony holds about the same place among the quiet ones.

The metronomic marks range from 76 to 96 on a half-note unit; from 46 to 112 on a dotted quarter-note unit; from 50 to 132 on a quarter-note unit; from 46 to 96 on an eighth-note unit.

Reduced, they range from 23 (!) to 192 on a quarter-note unit.

Symphony I., 76, 100, 120, 50, 63, 52, 132.
Symphony II., 58, 88*, 84, 112*, 50, 92*
Symphony III., 50*, 116, 112, 46*, 84, 96†.
Symphony IV., 60, 96§, 54, 120, 56, 100.
Symphony V., 76†, 96, 88, 63§, 118.

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Symphony VI., 120, 46§, 126, 56, 92†.
Symphony VII., 88, 52, 54*, 102, 63§, 138.
Symphony VIII., 69**, 70, 132, 40, 46*, 50, 96.

Preceding the detailed criticism of the Symphonies I place a translation of the Preamble with which Widor introduces his works.

Within it is found, beside a few explanations of his intentions concerning registers, etc., a brief history of the "swell" and his deductions from the principle made possible by this device.

PREFACE.

Although it is not customary to place a preamble before an edition of music, I think it necessary to explain in this case the character, the style, the process of registration, and the conventional (customary) signs of these eight symphonies.

The old style instrument had few reed stops; two colors, white and black; flute stops and mixtures;—that was the whole combination, also all transition between the white and black was brutal to the ear since the means of graduating the whole did not exist. Thus Bach and his contemporaries thought it useless to register their work, hence their mixture stops remained traditionally affected to rapid movements, their flute stops to graver (solemn) ones.

It was only at the end of the last century that the invention of the "expressive box" (swell-box) was made. In a work published 1772, the Hollander Hess de Gondo "listened with rapt admiration" on hearing Handel at London using the new instrument. Afterwards in 1780, the Abbe Vogler recommended the use of the "box" in the German manufacture. The idea worked its way, but without artistic effect, because in spite of the most intelligent efforts, they did not succeed in passing the limits of a clavier of thirty notes and an insignificant number of register (stops). We had to wait until 1839 for the solution of the problem.

This honor was reserved for French industry and the glory of M. A. Cavaillé-Coll. It is he who conceived the different

*Dotted quarter.
†Half note.
§Eighth note.
**Dotted eighth.

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pressures of wind, the double layers of wind chest, the systems of pedals and combination registers; it is he who for the first time applied the pneumatic levers of Barker, created a family of harmonic stops, reformed and perfected the mechanism in such a fashion that every pipe, high or low, strong or feeble, obeyed instantly the application of the finger. The touch became light as that of the piano, the resistance being overcome, and thereby the concentration of all the force of the instrument being rendered practicable as the result; the possibility of enclosing an entire organ in a sonorous box, open or closed at will, the unlimited facility of combining stops, the means of reënforcing or tempering them gradually, the independence of rhythm, security in attack, equilibrium in contrast, and at length the development of admirable tone qualities, the whole constituting a rich palette of tone, most diverse timbres, such as harmonic flutes, cutting gambas, bassoons, English horns, trumpets, celestial voices and flute and reed work of a quality and variety hitherto unknown.

Such is the modern organ, essentially symphonic. The new instrument requires a new language, an entirely different ideal from that of scholastic polyphony. It is no longer the Bach of the fugue who awakens our interest. It is the pathetic melodist, the expressive master par excellence of the Preludes, the Magnificat, the Mass in B, the Cantatas, and the Passion of St. Matthew.

But the expression of the new instrument can only be subjective; it proceeds from a mechanical means and can never have spontaniety; while the instruments of the orchestra, whether string or wind, the piano and the voice, command attention by the decision of their tone, the unforeseen attack, the organ remains shut up in its original majesty, to speak philosophically; alone among all instruments, it is obliged inevitably to maintain the same volume of sound and thus to give rise to the religious idea and that of infinity. Surprises and accents are not needed to do it; if such are applied they are used with an option, that is to say, as measure and a true musical discrimination regulate their employment. This also is a point where the organ symphony differs from the symphony of the orchestra. No confusion of provinces is to be

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feared. No one will ever compose for orchestra or organ indifferently, but everyone will have to exercise the same care in the tone qualities in a composition for the organ as in an orchestral work.

Even the rhythm will be obliged to submit itself to modern tendencies; it will yield with a sort of elasticity in measure, while still preserving its rights; it will permit the musical phrase to be punctuated and to take breath wherever necessary, yet at the same time it will retain the measure and the movement of the step. Without rhythm, without this constant manifestation of the desire to come back periodically to the strong accent, the executant cannot make himself understood. How often has the composer hesitated and refrained at the moment of writing upon the text the "poco ritenuto" which he had in his thought? He hesitates to do so for fear that the executant or interpreter will modify or destroy the swing of the piece. The sign is therefore omitted. We have no means in writing for indicating the end of a period or for reënforcing the chord after the fashion of an organ point of inappreciable duration. Is not this a great misfortune when it relates to an instrument deriving all its effects from chronometric values?

THE SYMPHONIES IN DETAIL.

Symphony I. When the early work of the masters of the seventeenth and eighteenth centuries is examined there is little trouble to trace their relations to the famed old Netherlanders. The "imitation according to law" principle which was bequeathed to them found lodgment in some or other form in the methods of these workers.

In time they forced such principles into other channels; found that what was the outcome of one condition would not, in that original condition, serve the purposes of another. They gradually found themselves.

So, every great mind eventually "comes home," and behold, it is able to express its true self.

Widor has studied and absorbed well and long. He has drawn from many sources; but has, to a great degree, made the elements his own.

It is not always evident that he, in the following symphon-

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ies, has found his niche in individualism. But certain traits are bound to occur which are essentially original; and, to some degree, they occur all along. But it is unreasonable to entertain the supposition that a man's real greatness depends on his ability to sustain himself from his first note to his last. These variations from self are the only indicators of the sources of a man's power which we possess. And if we would have a man destroy all of his works which possess a single borrowed seed we would possess nothing but scraps. It is only the impulsive tyro in composition who despises to walk on any but his ground!

Mannerisms are apt to appear in the earlier works of every composer. Mannerism, being in the best cases, exaggerated individuality, is caused (if thus genuine) by confusion of manner and matter. If not genuine it is the result of desire to express the novel, or in a novel manner.

It is manner possessing more character than is necessary for expression.

So we find occasional mannerisms in the following works:

(Prelude I.)

In the first measure we have the keynote to both his power and his mannerism; viz., an almost uncontrollable desire to use very large intervals and "lots of them." (It may be added that especially is this true of the pedal.) This first movement is imitative and has considerable color for a movement of its character.

The opening theme has very forceful rhythmic groupings of alternate legato and staccato. It is an admirable introduction to eight symphonies which are the very quintessence of contrast. The opening theme is a kind of carving on the arch over the gate, and it is an iron gate of technic!

This gate opens upon a multi-architectured structure, not thoroughly satisfactory when brought to view at once; but wonderful when contemplated from various viewpoints, having cut off the irrelated parts with the hand.

This movement is greater in physical life, perhaps, than in effect. (The muscle is developed at the expense of the spirit.) Nor is it very original except in a few points of treatment.

(In the left hand at fourth beat of fifth measure is the

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rhythm used in the seventh movement as basis of the fugue subject.) There is a continuity here, however, that is not a chief virtue of Widor.

He announces in this first movement that—and a favorite principle, apparently—the pedal must reach a plane of virtuosity and strength and independence of treatment equal to that upon which composition for the manuals rests (relative, of course, to the mechanical exigencies of such large bodies as feet and pedals).

He assumes, at the start, a determination to end the servility of the pedal. He intimates that the pedal has heretofore, with few exceptions, been treated very much as the double basses in the orchestra were one time treated, viz, as mere foundation tone. He proposes the emancipation of the feet. But, with all emancipation comes a series of new responsibilities for the emancipated. These responsibilities apply not only to the organist but to the builder. (The composer is almost always, if not indeed always, the creator and upbuilder of an instrument; and Widor has in these symphonies created the necessity for a newly regulated pedal-organ.)

(Allegro II.)

Three five-measure phrases rhythmically similar, with each closing on the tonic, produce an effect that would be monotonous were it not for the fine treatment. For one point compare the pedal part of measures 3, 4 and 5 with measures 8, 9 and 10.

A sequence of 5ths on the accent follows, and then a broadening of his material. Measures 1-10 serve as a type of Widor's way of giving breadth to his writings. Note that the effect is good rather because of his manner than his matter.

This secondary portion is very indeterminate if not indefinite in material. But his way of coming back to the original theme is always worthy of note. (Page 8, 3d brace.)

Then starts some compact material which pushes through various colors and through less compact and more detached parts until a pseudo-development portion is reached on page 10. Bestow some attention on the nine measures (page 9) which precede this, and Widor's way of making much from little will be seen. Note how he destroys the mono-cadence

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idea (with which he started this movement) in the first measure of the last brace of page 9.

The portion on page 10 has for its working unit an arpeggio-like figure which repeats itself and flashes itself about, but seems never to "arrive." Underneath all this we find suggestions of possible new melodies which are never finished.

Widor does not utilize all his material; nor half of it, for that matter. He has a luxurious growth and is very prodigal. People, however, who love to see everything utilized will please take notice that the figure used on page 10, first measure, is a slight alteration of the rhythm as found in the opening theme, page 7, third measure.

On page 13, 1st brace, 5th measure, we are introduced to the theme. This corresponds, however, to but the 7th measure of theme as originally expressed. From this point on he is inclining his phrase—ending more and more to a strong accent.

Cf page 7, brace 1, 5th measure, 3d beat; brace 2, 4th measure, 3d beat; brace 3, 3d measure, 3d beat with page 13; brace 2, 3d measure, 3d beat (and note the intersecting line of melody in left hand reaching over to, and rhythmically joining, the 4th measure, 1st beat); brace 3, measure 2, 1st beat. Here we see the melodic rhythm is finally "satisfied" and we feel no nerve jerks. Here is the Meissonier art of our subject.)

The Coda following is based on "a rhythm found in the development (?) portion. It is a style of movement ending much used in the symphonies.

Intermezzo III.

Somewhat Mendelssohnish. A noble theme, indeed, and of the very simplest construction, although it is a ten measure one. (The seeming eleventh measure is but a note-value continuation and scarcely counts for a phrase-lengthening in the usually accepted sense.)

Let young students in composition examine this ten-measure theme, as presented in various keys, for contrast-study. The first is in G minor, second in D minor, third in bB minor and the fourth in G minor (as the first), giving splendid contrast.

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The effect of this movement is far greater than the material cause. In other words, the matter is meagre but surprisingly effective.

Examine the first few opening measures: the theme "in the rough" will be found hidden under the left hand. The "R's" and "G's" scattered around are more valuable to the piquancy than the notes themselves, almost!

The coda is about 22 measures in length, and the first part is on a tonic pedal-point. Page 20, brace 4, measure 1 (last count), and measure 2 (first count) is a breath-taker!

Adagio IV.

A skip of an augmented 4th sets this in motion. And notice, especially: it is a dominant to a raised tonic! Simply constructed theme of 8 measures. The rest of the movement seems a series of delicate modulations on material from these. The second part proper starts page 22, brace 4, measure I. (The "return" begins page 24, brace 1, measure I.)

This second part is really a transposition (although not literal throughout) up a major 3d of the main theme. He uses dainty transpositions of short motives (as page 21, brace 3, 2 -|- 2 measures) in other places; as Sym. II. in both the prelude (I.) and the andante (III.)

Unfortunately Widor often indulges in weak or absolutely inane short codas and although this (the last 4 measures I speak of) is an excellent one as compared with some, it is no model of excellency.

Marche Pontificale V.

Most attractive and perhaps the most sanely inspired one as a whole. He gives us great double-handfuls of sounds. He has weighted the pedals with ponderous tone, and no less seriously are the manuals considered. It is a well sustained, compact piece. After the second ending we meet with an inwardly disposed-of melody taken rhythmically from the introduction.

This detached portion leads us to the first long example of Widor's "plan-principle." so often adhered to with such persistence that his harmonic bases become crude in their unyieldingness.

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In some cases one, however, comes around to the admiring point—in time! The climax on page 29 is very powerful and yet very simply done. One cannot deny to Widor the power of grasping an idea simply and expressing it clearly. Witness main themes of movements III. and V. in symphony IV. (One can assert with an equal confidence that he has the power to grasp an idea simply and express it horribly complicatedly!) On page 30 we meet the exquisite second part. Its rhythm is very marked and yet is offset by the counter-rhythm of the left hand.

Almost any other man would have taken infinite delight in writing some carefully constructed counterpoint against this theme when it reappears on page 31. Widor has merely augmented the movement!

See that pedal part on page 32 (brace I., measure 2), steal the manual note, and then give it back? Clever!

The next twelve measures from brace I., measure 5, are more interesting mechanically than musically, and yet they have force.

It may be that it is the kind of registration which Widor demands that makes his mechanical effusions sound well; but I am often more inclined to think that it is the novel mean which he strikes between the inspired and the artificial (in a good sense) which is the true reason.

He has such a mighty grasp of his materials, and such good judgment, and so much of the proverbial French dislike for touching the "common and unclean" that we are attracted by the newness of presentation, if not of idea. The undulating of page 33, braces 2 and 3, is old as composition-matter but sounds comparatively fresh in its application.

The whole movement is from one who speaks with authority. Alas—alack—the last five measures barely escape commondom!

Meditation VI.

A tiny ruby set amidst rocks! Compare measures I. and II., page 35, with measures V. and VI., page 36, and another example of delicate art is seen. This enhancing of original themes is superb. This gem is the still, small voice of this symphony; and all such movements, if the product of real genius, are "soul to soul" talks.

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This one is as the almost silent unruffling and return of wetted and depressed leaves after an April sun-shower. Or, it is the song that one hears in a shell; or the green tint on the sea-water; or, perhaps, the spray-ends of the foam.

Finale VII.

This rhythmically savage subject is as the multi-keen-edged scrags by some tender grass-blade. There is little noteworthy in this movement. It is in part unconventional, of course, I was about to say; but treatment alone cannot infuse life. Not that it does not possess life, only not life of the highest inherent worth.

There are two main subjects vieing with each other for satisfactory answerings.

It really is a fugue with two subjects and it is well to compare the rhythms of the two, noting how much smoother the second one is than the first—so obtained by his clever "adjustment" of the dot. Happily are those men who can tread in strict forms with a light step, and whose brows and music, when they toil are not besweated!

The alternate groupings of staccato and legato are introduced in the coda; and this method, though comparatively trifling, is one of many means for enforcing unities. (They occurred before in the prelude.) One plays this symphony and is left with two impressions: that it is distinctly difficult and distinctly uneven in the expressions of the idea or ideas supposed to exist.

There is little or none of a physical unity. There is, we suppose, some kind of a spiritual unity which, by its very nature, defies all analysis. Any movement detached sounds quite beautiful, or effective, alone. Widor practices very little either physical or spiritual economy.

(To be continued.)

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WILLIAM MASON'S SEVENTIETH BIRTHDAY.

BY EGBERT SWAYNE.

It is difficult for a musician of the present generation to understand the peculiarly honorable and distinguished position which William Mason has held for so many years in New York. If you speak with any first rate man in Germany of American pianists and teachers, the name of Mason will be quoted with high honor, and with a sort of undertone like that which Theodore Thomas voiced, many years ago, when he said to Mason that he liked him better than any other American musician—and added—"but you are a German."

Mason was born and had his early training in Boston. His early appearances with orchestra and in chamber music were made there as far back as 1846 to 1849. Mendelssohn, Hummel and Mozart's concertos and the chamber music of the great classic masters was even then his delight and a prominent part of his activity. Already a very good player, according to the standards of the times, he went to Europe intending to join the magic circle around Liszt at Weimar, which was then new and in all the charm of highly select talent. (This was in 1849, when Liszt had been at Weimar but a very few years and before the court opera there had reached the eminence it afterwards acquired through its memorable creations of "Lohengrin," the "Flying Dutchman,"and "Tannhaeuser.") When he arrived at Weimar, Liszt proved inaccessible to the young adorer, and so Mason studied one year in Leipsic and another in Prague, with Alexander Dreyschock, one of the greatest of the virtuosos of the time, a man who believed that any one could play the piano if he would practice enough. In 1851 Mason made another visit to Weimar and Liszt's interest was awakened by hearing him improvise upon a new piano he had just received, and by a new piece which Mason had just composed, his"Amitie pour Amitie." Then followed some years with the Weimar circle. There was no teaching, even then; merely Liszt heard whatever pieces the boys had practiced, gave them criticisms and possibly played the piece or the passage himself; he also heard whatever new pieces they had

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composed. No piece was brought a second time. This was not teaching, and it is not wonderful that in spite of the brilliant talent which from time to time gathered around the master, no pianist has ever been formed there. If he was already a virtuoso, he gained from this free artistic intercourse with Liszt an inspiration which lasted for years and often for life. Pure ideals of art, progress, and pianism were upheld with all sorts of brilliancy of suggestiveness by Liszt, who personally was one of the most charming and unaffected of men. Liszt was also a natural prince, who became at home in any company, however distinguished.

Thus when Mason returned to America in 1854 he was a pianist of singularly beautiful touch, great virtuosity for this country at the time (he introduced the Liszt rhapsodies and the first works of Brahms in this country) and was full of Liszt's missionary zeal in favor of modern music. He first made a tour of piano recitals, extending as far as Chicago, Oliver Dyer, manager (the first recital tour ever made in this country). Mason gave up the concert stage, for he suffered the torments of an inferno in the way of nervous trepidation before every appearance. Accordingly he settled down in New York and immediately instituted a series of chamber concerts with Theodore Thomas (then a boy of about sixteen), the purpose of which, as avowed in the prospectus, was that of maintaining the same high standard as that in the celebrated chamber concerts of "Mr. Liszt at Weimar." In the concerts of "Mr. Liszt at Weimar" Mason had often played with great applause.

In the following year Mason was the means of securing for the young firm of Steinway & Sons a candid hearing for their new instruments exhibited at the fair of the American Institute, and as a result of the thorough tests conducted by the committee, with Mason as chairman, their instruments, bearing no name of maker, were awarded all three prizes, the first, second and third. This was the triumph of the over-strung system, which was then shown for the first time. A little later, when the firm had made a grand piano, Mason began to play it; and when Steinway hall was opened, he had his studio there, at first in the second story, over the front door; and

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later in the third, in the same location, where he has been for twenty-five years or more, an honored habitue.

Even when the late S. B. Mills came over and set a new standard of virtuosity and brilliant and assured concert performance, Mason did not lose his prestige. He still remained sought after upon every side as an artistic teacher. Sometimes funny things happened, an incident of this kind just now occurring to me. When my sister went to New York to take lessons, somewhere about 1870, she was in doubt whether she ought to study with Mason or with Mills. Accordingly she went to Steinway hall still uncertain. Near the doorway she met a pleasant appearing gentleman, of whom she asked the location of Mills' studio. The stranger gave her the information and something in his honest voice struck her and she proceeded to confide. Stating her case she asked his advice. "Well, as to that," said the stranger, "I have no hesitation in advising you to go to Mason, for I am sure he will take a great deal of pains with you. I make this recommendation the more readily," he added, "because I am William Mason myself." "Well, I like that," exclaimed my sister, and she immediately entered with Mason and remained a pupil for several years.

A very large number of brilliant players have been formed by Mason, among them being Miss Morse, who afterwards married the pianist Rummel. William H. Sherwood was a student with Mason, and Mme. Rive-King is proud to attribute to a few lessons she had from him great influence upon her later development.

Mason was an occasional pianist with the Philharmonic Society, his first appearance being April 21, 1855, his number being Weber's Concertstuecke. He played the Henselt concerto in 1858, the Schubert-Liszt "Wanderer" fantasia in 1862 and again in 1865, in 1866 the Bergmuller concerto in F sharp, and in 1867 the Beethoven fourth concerto. Meanwhile, through his chamber work with Thomas, he had placed himself somewhat in antagonism to the authorities of the Philharmonic, and later he played more with Thomas.

Owing to his constantly full classes and his reputation of having a certain amount of financial resources independently

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MR. WILLIAM MASON AT THE PIANO.
From an etching by Childe Hassam.

of his music, and in recognition of his attitude towards art, Mason soon gained the confidence of a very large musical public, and if he had possessed qualities befitting exploitation

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upon a large scale he would have been a potent national factor in musical development. As it was he devoted himself almost exclusively to his private pupils, and it is mainly from them that his fame has spread. I regard his influence upon Theodore Thomas, during the twelve years in which they played chamber music together, as one of the most reformative forces in developing this remarkable conductor and in refining and steadying a nature possessing many contradictory tendencies.

However, the immediate intention of this paper is the story of Mason's seventieth birthday, which was attained on the 24th of January, 1899. A short time previously Mr. E. M. Bowman (of the American College of Musicians, the Shophar and the Tabernacle Choir) undertook to procure a small subscription from Mason's former pupils for a loving cup. The idea was taken up with enthusiasm and so it happened that upon the date mentioned early in the afternoon Mr. Bowman knocked at the door of Dr. Mason's studio and asked him to come into the art room of the Steinways. Not suspecting anything out of the usual way, Dr. Mason complied. Upon entering the room he found a gathering of old friends and pupils of the most unexpected diversity. Elderly ladies, who had been pupils forty years ago, were here with their daughters; and side by side with them, friends of widely separated years. So strange and so unexpected was the juxtaposition of faces that for a moment Dr. Mason was bewildered, and almost asked himself whether he were not dead, since some of the faces here before him he had not seen for more than twenty years. Conducting the eminent master to the seat of honor, upon a stage richly decorated for the occasion with flowers and ferns, Mr. Bowman in a few well-chosen words opened his task. And here I cannot do better than follow the account in The Musical Age, for this is nearest the truth of all the reports published:

He referred to the fact that this was an occasion when the pupils walked up the stairs of Steinway hall without fear or trembling. "To his pupils," continued Professor Bowman, "Dr. Mason has always been a friend, and it has been with him the ambition of a lifetime to engraft into the minds of those

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whom he taught the necessity of inspiration in their work, and of an interpretation of art that only could be gained by the awakening of the soul.

"With Dr. Mason there had been a loving link between all that had the honor and distinction of a musical education under his guidance. To his pupils he had been a true Mason, in fact, a Master Mason."

Professor Bowman then gave a short history of the movement which had been so quietly inaugurated for the subscription to the handsome gift, and concluded by presenting to Dr. Mason the loving cup, with the heartfelt wishes of all its donors for his future happiness and the continuance of his noble life.

Professor Bowman then read the following lines, which had been written by Richard Watson Gilder, and which headed the list of subscribers to the loving cup:

"We, your pupils, and therefore your grateful and loving friends, cannot let pass a notable landmark in your life without claiming the privilege of bringing to you our warmest greetings and congratulations. The whole musical world knows the unique scientific value of your instruction, the importance of your influence, and your worth as an artist, both as virtuoso and composer; it knows the intelligence and catholicity of your sympathy, which has enriched your life with the friendship of so many great musicians of the century, making you the comrade of masters to whom you long ago paid the tribute of your own young enthusiasm, as well as of others whose names are yet new on the page of fame, who have found in your still youthful and generous appreciation their highest praise and encouragement. All this is well known to the world of music; it is for us to record our affectionate regard for you, our master, as teacher, exemplar, inspirer, friend."

The loving cup, a beautifully chased work of art, from the atelier of Tiffany & Co., stood on a table in the center. Above it glowed a cluster of one hundred carnations, sent by a former pupil, Mme. Julia Rive-King. Upon the cup was the inscription: "Presented to Dr. William Mason on the seventieth anniversary of his birthday by his pupils, January 24, 1899.

The enthusiasm among those present and the sentiment

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shown were of genuine character, and it was some moments before Dr. Mason could respond, which he did, in that quiet, plain manner which is so characteristic of his nature. He then thanked his friends, and he called all his pupils friends, for their thought and remembrance. He said it was a great surprise to him to find that his seventieth anniversary had seemed to cause so much excitement. He did not pretend to be a speaker, and could only say that from his heart he deeply felt the loyalty of his pupils, their sincere appreciation and their always continued good wishes.

The pupils and others present personally congratulated Dr. Mason, and then, in response to unanimous desire, the eminent musician sat at a Steinway grand and played, for the delectation of those present, these two favorite compositions, "Silver Spring" and "Spring Dawn."

At the conclusion, Professor Bowman again came forward and stated to Dr. Mason that Mr. Charles F. Tretbar, of the house of Steinway & Sons, had a few words to say on this memorable occasion.

Mr. Tretbar, in his usual quiet way, but with great warmth and sincerity, holding Dr. Mason's hand, said:

"Ladies and Gentlemen, Friend Mason—

"As the oldest member of Steinway & Sons, I have been asked to make a few remarks upon this festive occasion.

"In 1854 I established a music business in Buffalo, and some time during the musical season of that year, or spring season of 1855, a handsome, distinguished looking gentleman entered my store with the request for a copy of Leopold de Meyer's Fantasia on 'Semiramide.'

"In conversation with him he introduced himself as William Mason, on a recital trip through some of the states, and that was the beginning of my acquaintance with him.

"In 1865, just thirty-four years ago, I entered the firm of Steinway & Sons, and ever since my relations with him have ripened into bonds of friendship, founded upon respect for his honesty of purpose in his art and profession, his integrity, his sterling character, goodness and kindness to all alike. He is loved by all his pupils and respected by the entire musical profession throughout our broad country.

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"God grant you long life. Inasmuch as you seem to like the grand piano upon which you have played, much to our pleasure, I have been asked by our house to present you the same as a token of our appreciation and intimate friendship, unbroken through long years."

This superb gift from the house of Steinway, so spontaneously bestowed, aroused new enthusiasm, and the ladies present joined in the festivity of the occasion by continued applause, which was heightened when one lady insisted that Dr. Mason should again kindly play on what was now "his piano."

It took Dr. Mason again a few moments to recover what, it had been claimed, he had really never lost, his self-possession. The eminent teacher then proceeded to give in detail a history of his association with the Steinway piano. He spoke of instruments he had used in the past, and then he mentioned how on a certain trip he had made to Boston he had had the good fortune to play on the Steinway piano, which was about the period when the Steinways were in Walker street.

Dr. Mason then paid his tribute to his favorite and cherished instrument. "I was immediately attracted by the Steinway piano," he continued. "It seemed to respond to all my moods and desires, and especially to my heart and sentiments. I learned to love the Steinway piano more and more; it became to me the instrument of the soul, the ally of true and artistic interpretation; it was the piano of pianos, the king of instruments. I well remember, on one occasion, how I told one of the Steinways—I think it was Henry—that I would never agree to use any one make of piano, but I should always play on the instrument that in my opinion gave response to what I desired, and that afforded the warmth, the coloring, the shading, the power, the touch, and all those qualities that must be met with by the musician who is a true devotee of his art. I also said to the Steinways that I would use their piano as long as I found it had those essential attributes that were to me an absolute necessity, and that when I found an instrument better I should then decide to use it, and should tell them so; but, my friends, I have not told the Steinways yet, and their noble pianos have been in my entire life a source of true enjoyment and an unfailing ally in all my work."

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Dr. Mason then spoke of the time when he was on the jury of the Crystal Palace Exposition in this country, when the Steinways obtained their first public recognition; and how the jury, of which he was a member, agreed to cover the names of the instruments, so there could be no prejudice or bias, and how eventually, when the three instruments had been selected for the first, second and third prizes, it was discovered that all three were Steinway pianos.

Dr. Mason then, in conclusion, again heartily thanked his pupils and friends for their tribute; and another occasion memorable in the record of Steinway hall was added to its famous history.

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JOHN S. DWIGHT, EDITOR, CRITIC AND MAN.*

BY W. S. B. MATHEWS.

The life of the distinguished musical critic and editor, John Sullivan Dwight, of Boston, has just now been published in elegant typographical form from the pen of George Willis Cooke. The work was a worthy one to do and its appearance affords a good opportunity of reviving again the story of this charming and, in his lifetime, highly influential personality.

John Sullivan Dwight was born May 13, 1813, in Boston, of an old family having in it many traditions of culture. After a studious and successful life at school he entered Harvard College, in 1829, and graduated therefrom in 1832, in a class containing many names which afterwards became eminent. Dwight wrote the class poem of that year. About a year later he entered the divinity school, from which he graduated in 1836. He had already formed the acquaintance of other young divinity students and preachers, such as William Ellery Channing, Theodore Parker, C. P. Cranch (whose essays will be so well remembered from the Atlantic Monthly) and thereupon he entered upon a short career as a Unitarian preacher. In 1836 he supplied for a while at Dover, N. H. In 1837 for some time he filled the pulpit of Ralph Waldo Emerson, at that time preaching at East Lexington, Mass. In 1839 he was called to the church at Northampton, Mass., where his salary reached the munificent figure of $600 per year. His ministrations at Northampton were pleasantly varied by visits of other minister friends who supplied the pulpit for him now and then; among these were George Ripley, the celebrated journalist. William Ellery Channing came there himself; Theodore Parker and C. P. Cranch, who was also a Unitarian clergyman.

Dwight had already begun his activity as a translator of poetry from the German. As early as 1837 he undertook a selection of poems by Goethe and Schiller and this translation he desired permission to dedicate to Thomas Carlyle, which,

*John S. Dwight. By Geo. Willis Cooke. Boston, 1898: Small, Maynard & Co.

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with unwonted amiability, the sage of Chelsea granted, not ungrudgingly. Upon the appearance of the book Carlyle wrote him quite extensively and in the course of the letter the following approval of Dwight's work appears:

"With great pleasure I recognize in you the merit, the rarest of all in Goethe's translators, yet the first condition, without which every other merit is impossible, that of understanding your original. You seem to me to have actually deciphered for yourself, and got to behold and see the lineaments of this great mind, so that you know what it means and what its words mean. I have heard from no English writer whatever as much truth as you write in these notes about Goethe I might say nowhere else at all among English writers anything but partiality, misapprehension, non-vision, gleams of insight bewildered in a mass of hallucinations, leaving no image for us but at the bottom that of a vague large blamable impossibility. Interpretation of detached pieces in such circumstances is hopeless. In the contrary circumstances there may be hope in it. I like many of the versions very well."

In further illustration of the impression which Dwight made at this time upon these critical judges, it may be mentioned that under date of April 17, 1839, Carlyle writing to Emerson, said: "I received Dwight's book, liked it and have answered him; a good youth of the kind you describe. No Englishman to my knowledge has uttered as much sense about Goethe and about German things." This was in response to Emerson's letter to Carlyle in which he said, "I hope you liked John Dwight's translation of Goethe and notes. He is a good susceptible and yearning soul, not so apt to create as to receive with the freest allowance; but I like his book very much."

As a preacher Mr. Dwight was not a success. A very timid, shrinking, morbidly sensitive man, to whom all forms of religious feeling were sacred, a part of the whole inner substance of culture, there was little in common between him and the ordinary provincial congregation of the New England meeting-house, even if the trammels of orthodoxy had been nominally thrown aside. There was more or less complaint of a lack of definiteness in his preaching and no doubt a recognized im-

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possibility of coming upon the same standpoint with him. Accordingly the Northampton episode came to an end some time in 1840, to be closely followed by the opening of a new and very interesting chapter in Dwight's life.

This was nothing less than his connection with the Brook Farm enterprise, which lasted from the foundation of the association in 1841 to its final discontinuance about 1847. Mr. Cooke devotes eighty pages to the Brook Farm episode, an amount of space warranted by the interest of the experiment itself, the subsequent eminence of nearly all of the persons connected with it and the thoroughly idealistic character of the attempt there made at an intelligent and sympathetic socialism. Considered with reference to Dwight's later career as a musical journalist the space here devoted to this seven years is disproportionate. Nevertheless, the years at Brook Farm must have had a great influence in developing the practical side of Dwight's nature, which was always greatly inclined to introspection and meditation. At Brook Farm in the earlier years all the members took part in the outdoor work, but later on a division of labor established itself in pursuance of which each man worked with some reference to his natural talents. When this time came Dwight found himself one of the editors of the weekly newspaper established there, called the "Harbinger," founded and mainly edited at first by George Ripley, a natural journalist of the indefatigable kind, as the New York Tribune afterwards knew. Another one of the Brook farmers also made a great reputation as a journalist later—Charles A. Dana, the founder of the New York Sun. Dana, however, does not appear to have had anything to do with the "Harbinger." For this weekly paper Dwight wrote poems, translations from the German, musical essays, and in fact performed what might be described as general utility work. In the latter part of this period or immediately after the close of the Brook Farm experiment, Dwight visited New York and delivered there some lectures upon Handel, Haydn, Beethoven and the other great masters of music, lectures which were attended by small but highly cultivated audiences and were heard with the greatest possible interest.

In giving a boy's recollections of life at Brook Farm, in New

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England Magazine for May, 1894, Arthur Sumner says that Dwight "used to come in from his toil in the hot sun at noon to give me a lesson on the piano; and, after doing that job, he would lie down on the lounge and go to sleep, while I played for him. What a piece of nonsense it was to have a man like that hoeing corn and stiffening his eloquent fingers! But the idea was, I think, that all kinds of labor must be made equally honorable, and the poet, painter, and philosopher must take their turn at the plow or in the ditch. Mr. Dwight had a quite feminine sweetness and delicacy of nature."

Another member of the community has written of the time when Dwight joined it, and of his earliest efforts to develop a musical interest and taste among the members. "This winter," we are told, "brought us a cordial sympathizer and earnest laborer, John S. Dwight, and with him all sorts of talk about the meaning and use of music, and much delicate improvisation. Soon there was a class of little ones crowding around the gentle, genial master, singing from the first 'Boston School Singing Book'—has there been so sweet a collection since?—and later a larger class who attacked the gems in 'Kingsley's Choir,' and presented Mozart's Seventh and Twelfth Masses. How modestly he speaks of the Mass clubs which sprung up about that time, not only at Brook Farm, but in Boston, and of the writing and lecturing on the great masters, as if he himself had not been the sole instigator and unwearied worker, assisted, no doubt, by the articles of Miss Fuller. First, it was necessary to create a larger want for something better than the Swiss Bell Ringers and mangled psalmody. Then he set himself to work to cause to be assembled the talent that would supply, while it increased the demand. It will never be known by what studied and persistent manipulation a sufficiently large public was brought to believe that Beethoven's symphonies and Mozart's masses were divine creations, and as such their performance should be called for by all lovers of fine music."

At this point it is a good time to enter upon the subject which up to this moment has been left in the background, viz., Dwight's fondness for and acquaintance with music. From his earliest boyhood he was passionately fond of music, if the

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word passion can be used in connection with anything appertaining to so quiet and sensitive a person. This reservation is all the more apparent when we observe that his instrument of expression was the flute, to which he was so devoted that he occupied most of his leisure hours while at school and in college in playing upon this innocent musical dissipation.

In Mr. Cooke's general estimate of Dwight's character, to anticipate something which will come later, the impression is conveyed that to Dwight's work as a musical editor and critic the Boston world owed the cultivation of German music, of oratorio, symphony, and the establishment of music as one of the studies in the public schools. These claims are wholly unfounded. Of Mr. Dwight's influence as a musical editor it will be in place to speak later on, but it is necessary here to show the nature of the musical environment into which he was born, and in which he grew up, in order that his own formative influence may be recognized in the further progress of musical taste. It is by no means true to imagine that either in the "Harbinger" or in his fugitive writings before the establishment of that journal, Mr. Dwight had been one of the means of securing an interest in music in Boston. On the contrary the Handel and Haydn Society was formed for the study of the higher kinds of music in the year 1815, when Mr. Dwight was two years old. In the year 1821 that great music teacher and missionary, Dr. Lowell Mason, became director of the Handel and Haydn Society and entered upon a system of training which advanced its standard of performance very greatly over anything previously known. In fact Lowell Mason, while nominally director of the society as president thereof, was in reality the first professional music director that the Handel and Haydn ever had. Mason remained in this field for about ten years, when, finding that the charter of the Handel and Haydn Society limited its activity to the cultivation of the higher kinds of sacred music while the admission of members was so lax that it was impossible to have a competent chorus, he withdrew and established what was called the Boston Academy of Music, of which the late Samuel Elliott, father of President Elliott of Harvard, was president, and one of the main supporters.

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The Boston Academy of Music proposed a much wider activity than the charter of the Handel and Haydn had permitted. They intended to have a chorus, to establish an orchestra as soon as possible, to publish a musical paper and well-made musical text books, and to work generally for the cultivation of musical taste in the community and especially to secure the introduction of music as a study in the public schools. The Boston Academy was established in 1830 and music was formally introduced into the public schools in Boston in the year 1837, so productive had the work of this institution been. Lowell Mason remained supervisor and principal music teacher in the schools of Boston until 1850, when a new board of aldermen was induced to supersede his work in great part, in favor of one of his own pupils, the late B. F. Baker, whose subsequent relation to musical progress was not such as to justify the Boston aldermen in their modification of the previous arrangement.

Moreover, the Boston academy established an orchestra as early as 1834 and played the symphonies of Haydn, Mozart and Beethoven, some of them under the direction of the violinist Schmidt, but mostly under the direction of the late Dr. George James Webb, a most genial and accomplished English musician then associated with Dr. Mason. From the high character of the supporters of the Boston Academy, no less than the distinguished and vigorous personality of Lowell Mason himself, together with the general awakening in New England at that time in all kinds of idealistic directions, there was a great musical ferment in Boston during this whole period extending to every department of musical activity. In the line of psalmody Mason's first appearance in 1821 marked the beginning of an entirely new epoch; a better class of tunes being used in religious worship and music with an intelligent expression formerly unknown. The frequent performance of oratorio music and of much high class English church music set up a standard in this department which was at least a great improvement over anything previously existing. The orchestra playing the symphonies of Haydn, Mozart and Beethoven, even if playing them imperfectly, afforded a great stimulus to all those who were sensitively inclined. There was also

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more or less charming music making of an amateur kind; and, as a part of the effort to introduce music in the public schools, much was written and talked of the relation of music to culture and its agency in "harmonizing the mind," as Plato called it.

All the members of the Dwight family were musical, and one of Dwight's sisters played somewhat well upon the piano, and it was by her aid that Dwight for a long time was in the habit of making his acquaintance with such music of the better composers as came under his observation. This irrepressible fondness for music in New England families at that time is one of those curious phenomena in the history of music which it is impossible to explain. Many other instances might be cited of children growing up, sometimes in families where there was no music at all, and in neighborhoods where nothing that would now be called music could be heard, who from their earliest childhood had an enthusiastic desire for music and a determination to concern themselves with it, which no kind of adversity or unfavorable circumstances were able to overcome. If personal recollection may be permitted in this connection, the present writer has been told how his mother, growing up in an ignorant town in central New Hampshire, where there was no music to speak of, had an invincible determination to learn to play every musical instrument which came within her reach. Her older brother procuring a violin, she managed to make more progress in playing it than he himself could. As it was considered highly disgraceful for a girl to play a fiddle, rather than encourage her in this unwomanly proceeding the high-principled young man sold his fiddle and bought a bass viol, which he thought would be beyond her powers. His disgust may be imagined on finding that she took to the bass viol as readily as to the fiddle. These instruments, it may be as well to state, were used at that time occasionally in choirs and on secular occasions for dancing but nothing was known of the music which we now play upon them.

It was much the same with the present writer himself, who, born upon a farm in central New Hampshire, where there was absolutely no musical instrument in the house and very little music of any kind to be heard in the neighborhood, from the

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time he was three years old always declared he would be a teacher of music, a modesty which seems to have been innate. Why it should not have been enough for this fresh young person to have decided to make music and enjoy it, and why he should have insisted upon teaching it, is something which may be found out later. From this incident and from many others which might be mentioned, it is evident that there was a great deal of intellectual ferment in the New England atmosphere of those years and a part of it worked off in the direction of music, as it has continued to do ever since.

Dwight had a singularly sympathetic nature for music, delighting in the beauties of nature, in poetry and full of a certain German mysticism. Nothing was more repugnant to Dwight than a matter of fact statement. He was constitutionally incapable of one himself, or at least incapable until after the hardening influence of many years' contact with the world, and then he never made them except when driven into a corner. A dreamer he was and a dreamer he remained to the end of his life.

On the 10th of April, 1852, was published the first number of a musical paper of eight small quarto pages, which, after much consultation between the editor and his various friends, finally bore the title of Dwight's Journal of Music. This was not the first musical paper published in America by any means, nor the first published in Boston, but it was the first exclusively devoted to the higher and more cultivated aspects of music. Already Dwight's experience in the "Harbinger" had prepared him for this experiment. Besides the technical familiarity with the printing office, which forms so important a part of an editor's equipment, he had much experience in writing musical articles of every sort and especially in reviewing the concerts of the season at Boston, notices prepared at much personal cost, since as a rule it was necessary to walk to Boston, seven miles, to attend the concert, and walk back afterwards. An enthusiasm of this kind was bound to tell in the long run, and so it proved in Dwight's case. The material of Dwight's Journal in those early years consisted in part of translations from the German. The New Journal of Music which Schumann founded was then in the hands of Brendel;

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and Dwight made many translations from it, among them many of Schumann's own articles.

The present writer, at that time a boy of sixteen, playing an organ and teaching piano in Lee, Mass., was one of the early subscribers to Dwight's Journal, a subscriber of the most distant and impersonal and submissive kind, and he well remembers the pleasure with which he read week after week these beautiful talks upon music where only the highest and best found place. One article which made a great impression was a translation of Schumann's notice of Chopin's Opus 2, the famous article beginning, "Hats off, gentlemen," in which Florestan and Eusebius dialogue concerning the Chopin variations on the Mozart aria "La Ci Darem la Mano."

During the interim between the close of the Brook Farm and the publication of Dwight's Journal in 1852 Dwight had eked out a miserable existence by his literary labors. I think it altogether likely that during those years he seldom if ever earned as much as $400. I have no doubt the Northampton salary was a princely remuneration to this ardent and pure minded young man; nor was fortune destined to favor him for many years to come. The Journal of Music naturally cost more than it brought in, while Dwight prepared the greater part of its matter himself and had willing friends, many of them of beautiful culture, who wrote articles and gladly contributed them for the "good of the cause," the printers and paper makers were not so self-denying, so that it still remained necessary for him to earn what money he could by articles for other papers and especially by translations, which remained one of his main sources of income. Nevertheless, nothing of this adversity appeared in the Journal of Music. There everything was serene, hopeful, optimistic. Among the early writers in the Journal one of those who established himself quite firmly with the clientele was the late Beethoven biographer, A. W. Thayer, who in his early life, while by no means a natural journalist, had many interesting things to say about music and especially about musical composers. Many of these discoveries and corrections of current musical myths appeared in detached forms under the head of "Notes of a Diarist," or "The Diarist Abroad."

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In 1860 Dwight's Journal came into the hands of the Oliver Ditson Company, who undertook to publish it and pay a salary to the editor, leaving him entirely free in control of the editorial columns. The salary was $1,200 and this was the first financial sunshine, I imagine, that Dwight ever encountered. To support a family upon $1,200 in Boston would not now be considered a princely undertaking, but for a Brook farmer and a Unitarian preacher, financial problems had mainly ceased to exist. The connection with Ditson & Company lasted ten years, but the latter part of it was somewhat disturbed by differences of opinion as to how the Journal ought to be conducted. Ditson & Company, while publishing many classical works, made their money from more popular publications and it seemed to them that any well disposed editor might do them a kind turn by noticing the "good sellers" in his music reviews, and noticing them with an appreciation likely to commend them to his readers. "After the Ball" had not then appeared, although tendencies in that direction were evident enough, and it is natural to see that trashy songs and far more trashy piano pieces did not appeal to the sensitive soul of Dwight; nor was there any power in the heavens above or the earth beneath that could induce him to recommend a thing of this kind. I have no doubt the good soul would have gone to the stake rather than yield an iota in this direction; so in 1870 the connection with Ditson was ended and the friends of Dwight raised a guarantee fund and the Journal was taken over by Houghton & Osgood, and in this form it continued for ten years longer, finally ending in 1880.

Many things in the management of Dwight's Journal interested me then and have interested me still more since. One of these was Dwight's tolerance for young writers who were still crude and, from a literary standpoint, entirely unworthy the company in which they found themselves in his pages. I have a right to speak upon this point since as early as 1867 I commenced to write musical correspondence for Dwight's Journal over the signature of "Der Freyschütz." These letters continued with more or less regularity for five years or more. They consisted of notices of concerts and musical performances and enterprises in Chicago mostly, and I have rea-

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son to know in one or two instances at least they exerted an influence wholly unexpected by the writer. When I look over these letters now it is a standing wonder to me that an editor so pure in his English and so cultivated in all respects as Mr. Dwight should have had the complaisance to admit them; and I am sure that the saving quality which appealed to him must have been the unquestionable enthusiasm of the writer for the highest standard in music. Perhaps he recognized the flame of a little candle which had been kindled at his own.

During its entire existence Dwight's Journal had a very small circulation, rarely exceeding one thousand copies. Its influence, however, was wholly disproportionate to its circulation and was vastly beyond anything which can now be mentioned. The voice of Dwight was like a voice from another world. Everything that was beautiful and lovely in music here from time to time came to be spoken of, and nothing mean or low or unworthy found more than casual mention and then to condemn. The number of contributors was small; the late Fanny Raymond Ritter sent many translations to Dwight, but the greater part of the work was his own, and one thing at least can be affirmed of this Journal, that, from its first number to its last, not one line of paid matter ever appeared among its reading. It was an honest journal, edited in the fear of God; and it commanded a respect justly due to its high character.

Many considered Dwight narrow, and narrow he certainly was. We have already seen that his musical education was that of the self-made student, taking up the study late in life; all this practice upon the flute had little or nothing to do with the art in which Bach, Beethoven and Brahms are the great lights. Upon the piano Dwight was able to play some of the easier sonatas of Beethoven and a few of the "Songs Without Words." Beyond this he never progressed. Of harmony and counterpoint he probably knew little or nothing. His relation to music was that of an idealistic hearer. From about the end of his college life, or perhaps before then, he began to hear more or less of the symphonies and chamber music of the great masters. In all probability he never made at that time a study of the scores themselves for the music was rare and very

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expensive. But the principal symphonies he undoubtedly heard over and over again and no doubt availed himself of rehearsals, as musical students have done and always will do to the end of time. About 1835, largely by Dwight's efforts, the Harvard Musical Association was formed, the object of which was to maintain a higher standard of musical taste in the college and to secure, if possible, the establishment of music as a study in the college. In the earlier years of this association only chamber concerts were given, but later on the association undertook and conducted, for about fifteen years, symphony concerts in Boston and laid the foundation upon which the present orchestra was afterwards formed.

Mr. Dwight was an active mover in this Harvard association from first to last. He had much to do with the selection of music to be played and was an officer and a member of the executive committee, and all his later years the librarian of the association. In the pursuance of this part of his activities he had an opportunity to greatly enlarge his acquaintance with music. Instructed by an intelligent reading of the foreign reviews he divined which ones of the new compositions he ought to know, and then, when he had secured them to be placed upon the programs, he attended rehearsals like the diligent student he was. In this way he became presently a very good judge of the subject matter of musical discourse.

He was not without prejudices; his original mental stimmung was suitable to the flute, and all kinds of noisy goings on in the orchestra disturbed him. All this modern music of brilliant orchestration he abhorred. He recognized Wagner as an intellectual force to be settled with in the domain of music, and in all the earlier stages of the Wagner controversy he gave place continually to accounts of the new productions and to translations of Wagner's own writings on the subject. In fact the entire Wagner ground was prepared in this country by Dwight long before Theodore Thomas began to play the music. In fact Thomas was not the first to play the Wagner music. The Germania Musical Society with four first violins played the "Tannhaeuser" Overture in Boston as far back as 1851, and the New York Philharmonic produced it several times at about the same date. I have always imagined that

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Mr. Dwight's fondness for the Passion music of Bach had a part of its foundation in the flute, which has such charming work in all the Bach music. While Bach was a violinist he was not above recognizing the peculiar sweetness of this most innocent of instruments.

Like many Americans, Dwight had what might be called an instinct for form. His intuitions were very easily jarred. Something in the clearness and mastership with which musical themes were treated and worked out by Haydn, Mozart and Beethoven, commended itself to him. I have no doubt that despite his practical ignorance of harmony and counterpoint he took a real pleasure in the smoothness and what we might call the literary purity of the style of these masters and I think he recognized in it the same quality which he understood so well as manifested in the English language by the great masters of expression. As a judge of performers he was sincere and as a rule appreciative. Anything like sensationalism and self-assertion disturbed his equanimity. Louis Moreau Gottschalk, with his piano sensationalism, encountered his rather sharp pen. Later on Gottschalk took revenge upon him by putting upon a program a piece of his own and a Bagatelle by Beethoven. In the concert he misplaced the pieces and was gratified to read a notice strongly condemning the Gottschalk piece (which was in reality the Beethoven Bagatelle) and praising the purity and sweetness of the Beethoven piece (which was in reality a Nocturne by Gottschalk). Nevertheless Gottschalk had such a respect for the power of the critic and the persistence of mental impression, that from that time until Dwight's death he never played in Boston. He played in Charleston and in Roxbury, where he felt himself safe, because he well knew that Dwight would never take the trouble to go that far to hear him; but he never played in Boston again.

A very interesting piece of Dwight's activity is that in connection with getting the big organ for Boston Music Hall. It is impossible at the present day to imagine the epoch which that organ was expected to make in American musical life. While there were very fair organ builders in America, there were certain elements of German thoroughness which at that

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time were overlooked. Accordingly a great effort was made on the opening of Boston Music Hall to secure a large organ of German construction to illustrate as far as possible the most advanced stage of organ building at the time. After a great deal of effort a subscription was raised, amounting to thirty thousand dollars or thereabouts, and A. W. Thayer and the late C. C. Perkins had something to do with deciding upon the German builders to be awarded the contract. This, after some hesitation, was given to by no means the most advanced firm of German builders, that of Walcker & Sons of Ludwigburg, and an organ of one hundred or more speaking stops and four manuals was erected. The contract was placed somewhere about 1858, but with true German leisure the builders devoted themselves to it and the organ was ready to be delivered some time in 1863. By this time the war was in full blast and greenbacks had gone down. When the organ was paid for, in the actual state of the finances of the country, it cost somewhere about sixty-two thousand dollars. It was a very elaborate instrument, made upon the old poppet valve system, many of the stops were remarkably well voiced and it was particularly rich in sixteen foot stops upon the manuals and in pipes of solid tin. The pipes of the sixteen-foot double open were displayed in front, of burnished tin, shining like silver; and a most elaborate and beautiful case was constructed for the instrument at a cost of something like ten thousand dollars. When this was in place the standard of organ music began to rise in Boston, although the opening exercises of the instrument did not so widely illustrate the fact. The late John H. Wilcox improvised a "storm," Eugene Thayer played the foolish little Meditation of Batiste in B major, beside which the smallest Song Without Words is a colossus, counterpoint and musical interest; and there were illustrations of naivete which must have looked curious to the hard-working German builder, who had come over to superintend the erection of the instrument. Later on, however, the organ music of Bach found a great place there and nobody was so enthusiastic to point out its beauties and dilate upon it as Mr. Dwight. The organ remained in place until a few years ago, when it was considered to occupy too much space upon the stage and it

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was taken down and packed away in boxes, and finally sold at auction to the New England Conservatory for fifteen hundred dollars; it remains packed away in boxes until this present time, awaiting some place to set it up again and put it to use.

But space forbids further dwelling upon the career of this influential and most interesting and unworldly character. Throughout his long life Mr. Dwight remained a highly significant figure in Boston, although towards the last his absorption in classical music and his distaste for that of the present, tended to remove him more and more from the sympathy of musicians who were still "in the swim." Occasionally he was made the butt of ill-judged comment—his earlier and most valiant yeoman service in the cause of musical idealism apparently forgotten. I remember Mr. B. J. Lang telling me that on one occasion when Dwight was a guest at a very select and "swell" musical party before which Paderewski (then freshly imported) was to play a recital, during the first piece Mr. Dwight's interest being at last thoroughly aroused, he leaned over to Mr. Lang and asked, in his sweet and confiding way: "Who is this Mr. Paderewski? I don't seem to have heard of him."

To which the worldly and cynical Lang replied:

"No, you wouldn't."

In the earlier part of this essay I have taken care to dwell at some length upon the point that Dwight was not himself the beginning of musical culture in Boston, and have pointed out other influences which had been active and very productive before Dwight was born, or during his early boyhood. These facts the writer of this biography could not have been expected to know, since they are to be found with some difficulty. It happened to me once to spend some time in Boston preparing an article for Mr. Derthick, of the Musical Literary Clubs, upon Lowell Mason, and his relation to the art of music in Boston. I asked Mr. Dwight what this relation was, and he answered: "None whatever"—which shows that even good men may be mistaken if they do not take care in looking up their facts. I found all the particulars given above concerning the work of Mason, easily accessible in the newspapers of the period and in detached pamphlets in various libraries.

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But while Mr. Dwight was not himself the prime mover in musical activities, he became, by reason of his enthusiasm, his sincerity and his learning, a musical inspiration of enormous potency, so much so that without him, and his service as a rallying figure for the cultivated idealists of the Brook farm group and others who shared in the later activity of those men, the musical status of Boston today, and of the whole country as well, would have been something entirely different and lower.

Particularly is Dwight's influence to be discerned in the enthusiasm for art shown by younger men, who as youths drank in from the fountain he opened in his Journal. Some of them took occasion to let the old Dwight know what they felt they owed him. The majority omitted this act of grace; and some, alas, were no doubt misled by the cynicism of the over-cultured young Bostonians who saw in this St. John of a former generation only a "fossil," lingered somewhat too long upon the active stage. But the wonder in Dwight's case is not that he was no greater, but that living when he did, and born into so poor a musical environment, he became so great and so lovable a figure. So potent are the beautiful in character and sincerity in life!

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THE AMERICAN SINGING GIRL IN ITALY.

BY FRANK HUNTER POTTER.

(The following communication is reprinted from the New York World. Its author, brother of the Rt. Rev. Bishop Potter, was himself a successful operatic tenor in Italy, under the pseudonym of Signor Filippe, and now is a distinguished teacher of singing in New York. The moderation and earnestness of his treatment of this very important subject warrants its reproduction, where it will reach many who might later on be saved by its plain-spoken words.—Ed. MUSIC.)

The subject of sending young people abroad to study singing is of much more widespread interest and importance than most persons probably suspect.

An estimate was published not long ago which stated that over one hundred thousand people are studying music in this country with a view to utilizing their talents to make money. Considering the number of church organists and choir singers, piano and voice teachers and members of bands and orchestras, to say nothing of those looking forward to or pursuing careers in concert, oratorio or opera, the estimate does not seem exaggerated. Probably half of these people are singers, so that, counting them and the friends interested in their welfare, the question of the advantages gained by study abroad, and the dangers attending it, is of interest to a very large class.

It should be stated at the outset that excellent training in the use of the voice, sufficient for many purposes, is to be had in this country.

There has never been any lack of good teachers here. The success of many famous American singers—Miss Kellogg, Mme. Durand, Miss Cary, Miss Hauck, Miss Thursby, Mme. Eames-Story and Mme. Nordica—proves this.

It is true that many of them completed their educations abroad, which is precisely what I shall recommend when it can be properly done. But the foundations were laid here, and if it had not been well done the voices would have been ruined, and no foreign teachers could have remedied that.

And the facilities here seem greater now than ever before. Not only are there numbers of private teachers of skill and experience, but conservatories where the student can receive

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training, not only in voice-culture but in harmony, in pianoforte playing, in elocution and in other branches important to a singer's success.

Some of these conservatories have private theaters where operatic performances are occasionally given by the pupils, who thus have an opportunity to gain experience in this important department of the art. The work speaks for itself. One often hears artists who sing delightfully, and who have never taken a lesson outside of this country. Some sing so well that the critic wonders how much more they would have accomplished had their opportunities been greater.

M. Jean de Reszke some years ago likened the Italian method to a college education which prepares a man for the study of a profession. The parallel, which is perfect, may be carried still further. When a pupil has gained all that a teacher or a conservatory here has to give him he is like a man who has just been admitted to the bar or received his degree in medicine.

Nobody supposes that because such a man is entitled to write M. D. after his name or to practice in the courts he is therefore competent to cope with obscure diseases or plead important causes. The great physician or lawyer is made by practice, by the study which practice entails and the experience which it brings. And it is in the opportunity for practice that this country falls behind others.

It may be safely said that nearly ever great singer has had stage experience.

There have been exceptions, but their success has been the result of extraordinary personal qualities, and they need not be taken into account. All the great oratorio singers of modern times have had it—Jenny Lind, Clara Novello, Albani, Braham, Sims Reeves, Santley, Ffrangcon-Davies—and these have been the most successful concert singers as well.

This is not surprising, for stage experience alone can give dramatic expression, freedom of style and force and finish to the delivery of recitative.

In the fact that France and Italy afford opportunities for gaining this experience which are not to be had here lies the best reason for sending young singers abroad. Most large

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towns in both countries contain theaters which receive pecuniary support from the municipalities—perhaps a survival of the Roman "panem et circenses"—and there are many smaller theaters where the impresario receives assistance, if nothing more than free gas and exemption from taxation.

In these theaters grand opera is given with more or less completeness, and generally with a good deal of conscientiousness. Here singers find a chance for the development gained by the young lawyer and the young doctor in their practice. We have nothing of the sort in this country. Comic opera we have, but that is not the same thing as grand opera. In the latter the music is more serious, even in the lightest, and, what is most important, the dialogue is not spoken, but is sung as recitative, and experience in recitative is absolutely necessary for the mastery of dramatic expression, even in ballad singing. Unfortunately, the only grand opera which America seems willing to support is one in which every principal is a star who has reached the top of his profession—a sort of musical Choate or McBirney.

Admission to companies in the smaller theaters abroad is not difficult to obtain. It is chiefly a question of money. For it should be understood that practically no American singer, at any rate in Italy, no matter how great his talent, can obtain a hearing without paying for it. At least I have never heard of one who did.

I do not wish to be unjust to French and Italian managers. From their point of view their demands are reasonable. If people come three or four thusand miles to make a debut they must have money, and the impressario who gives a singer a chance thinks that he should receive something in return. Are there not native singers whose capacity has been demonstrated? If a young singer wishes to try his luck with the public the manager believes that he should be paid for his risk, and there are plenty of honest men who will deal justly and kindly with the debutante.

Thieves there are of course. I remember one impresario who engaged a company in Milan, took it to a city 200 miles off, collected the subscriptions for the season and then decamped, leaving the company, most of whom were very poor,

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to make their way back as best they could. Two weeks later the impresario walked up to the first tenor of that company in Milan and offered him another engagement.

Unblushing effrontery? Oh, no! only "business." Besides, are not such things done nearer home?

But the question of money does not end with the debut, no matter how promising. Other engagements may or may not have to be paid for, depending upon the degree of public favor which the singer can gain but in any case he will have to defray his living expenses.

The salaries in the small companies are ludicrously low from our point of view. The price of admission to the theaters is low, and a Frenchman or an Italian can live on an income which would mean starvation to an American.

I know an Italian gentleman, for instance, in one of the larger cities who lives, dresses and goes into society on 1,200 francs a year—say $20 a month.

So a young American singer must have money to live on for some time after his debut. Even if he receives a salary it will probably be eaten up in buying shoes, tights, swords and other accessories which most impresarios do not provide, though they generally provide the costumes.

But if the singer has voice, talent and training and enough money to carry him on for a year or two he ought to establish himself securely on the stage, at any rate he will have gained an invaluable experience.

I have dwelt thus strongly upon the financial side of the question because more disappointments have come to young singers through going abroad insufficiently provided with money than from all other causes combined. The ignorance on this point in this country is amazing and inexplicable. Moreover, experience in opera, without which almost no singer can become great, should be regarded as an essential part of a musical education and must be paid for as such.

There are other advantages to be gained from study abroad. One of these is the instruction of great teachers. Some of them are admirable masters of the voice. Others have been famous conductors, and transmit the traditions of great singers of the past. Much can be learned from both classes of men, and singers should study with both.

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Then there is the matter of languages. Few people can learn a foreign tongue here. We have all heard of the man who mastered Greek while riding in the horse cars, but few have his iron will. Most of us can learn languages only where they are spoken.

Then there is the advantage to be gained by singing with Italians or Frenchmen. The stiffness and constraint of the Anglo-Saxon race are well known. We are apt to carry them into our singing. Nothing can do so much to correct this as singing side by side with a member of one of the Latin races, bubbling over with fire and passion, no matter how ill-trained.

There remains one branch of the subject which I approach with reluctance, and I beg to be pardoned if I treat it with frankness. But it is so vitally important to the welfare of so many defenseless people that I cannot mince my words at the risk of being misunderstood.

I mean the danger to the morals of American girls who are sent abroad insufficiently provided with money. A young and attractive girl almost always can, and too often does, secure the engagement by which she alone can win success—by the sacrifice of her virtue.

If she can not pay for her debut out of her pocket she will almost inevitably have to pay toll in this other way; it may be to the agent who procures her the engagement, or to the impresario, or to some influential person in the town in which she is to sing. If the debutante rejects the advances of some one in power he can form a cabal against her and cause her to fail, even if he have not enough influence to cause her rejection before she ever appears.

This may be easily managed, for most engagements, particularly those of young singers, are made subject to the acceptance of the artist by the subscribers at the final rehearsal, at which they have the right to be present. Now many a young girl goes abroad every year with the determination to make a place for herself on the stage, full of hope and enthusiasm, with the rosiest prospects of success, followed by prophecies of future greatness by her friends at home, who often have sent her abroad at the cost of the heaviest sacrifices.

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She studies faithfully, learns half a dozen operas and goes to Milan to look for an engagement, for most of them are made there. She has spent most of her money, and now she learns it is almost impossible for an American to make a debut without paying for it.

But at last she gets her opportunity, having by great good luck found an honest agent and an impresario who is willing to give her a chance.

She goes to the town where she is to sing, and there is confronted by somebody who says, more or less openly, "Be my mistress or you shall not sing," and who has the power to enforce his threat.

What is she to do? She has no more money; her patience is spent; her heart is sick with hope deferred, and, what is inexorably practical, she is losing her voice through worry and anxiety. If she goes home now she will be a self-confessed failure, her hopes and her friends' confidence will be disappointed, and, worst of all, the money which she knows has been so painfully provided for her with such loving self-sacrifice will appear to have been wasted.

And it is so easy to yield when nobody at home need know anything about it!

This is no fancy picture. I know of one case where an American girl went to one of the largest towns of Italy, where she had an engagement, and where the mayor offered her precisely the alternatives which I have stated.

She indignantly rejected them, being happily not reduced to such straits. But I know of other cases where, alas! the result was different. And any one who has lived in France or Italy in close touch with the operatic world knows of many such.

Indeed, so notorious is the matter that some years ago the American Consul at (I think) Milan wrote a letter, which was widely published in the newspapers of this country, stating the case most clearly and urging people not to send young girls abroad without adequate pecuniary provision.

It cannot be too strongly impressed upon those who think of sending daughters or sisters abroad that there is a danger which cannot be escaped except by making them independent

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of their earnings for two or three years after they have gone upon the stage.

If that cannot be done the girl should stay at home, and if harm comes to her it will be the fault of the older heads which should have kept her out of danger, not of the poor enthusiast who knows nothing of the conditions in which she is to find herself.

I wish it distinctly understood that I have nothing to say against the morals of the stage as such, for nobody knows better than myself how large a proportion of the women upon it are entirely above reproach. And I do not wish it inferred that no poor girl has ever made a place for herself upon the operatic stage without the sacrifice of her self-respect.

I know that there have been such cases. I also know that men have jumped off the Brooklyn Bridge and been none the worse for it. But no sane man would recommend bridge-jumping as a healthful pastime for inexperienced young people.

To sum up my conclusions in regard to sending young voice pupils abroad, many things are to be gained by doing so, some of which are not to be had in any other way. With men the case is a simple one and is mainly a question of expense, for the temptations are hardly greater than in such cities as New York and Boston, where most of the best American teaching is to be had. Moreover, they are more apt to work hard in a strange country, where their unaccustomed surroundings bring before them the consciousness of their responsibilities. Indeed, my masters in Italy used to complain that their American pupils worked too hard, while their Italian ones would not work hard enough.

In the case of girls, the dangers are of a different sort, as I have tried to show; but with them, too, it is largely a matter of money.

They should not be allowed to go if adequate provision cannot be made for their support, which should be sufficient to render them independent of their earnings for two or three years if they are to go upon the stage. If it be said that in these conditions nobody but relatively rich people can develop their daughters' talents, I have only to say that the remedy is

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in the hands of this community. It is, to support good opera, given at low prices, as it is now being given by the Castle Square Company in this city, and so provide training schools in this country for young singers, which they now lack.

At present there is not enough demand for such opera to support more than one or two companies, and it is too much to hope for state or municipal aid.

But is it too much to hope that some rich man will be found to do for opera what Mr. Henry Higginson has done for orchestral music in Boston?

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DENTISTRY, IN ITS RELATION TO THE VOICE.

BY M. G. JENNISON, M. D., D. D. S.

In considering the influence that dental operations may have on the voice, it is necessary to briefly observe the parts involved in its production.

The voice is primarily a sound, produced by the action of the exhaled air from the lungs, acting on the vocal cords; this sound, by its passage through the upper part of the throat, or pharynx, through the oral cavity or mouth, and the nasal passages, being so modified and molded as to produce the wonderful variety of tone-qualities with which we are familiar.

In the trained voice we have all the various muscles under perfect control, otherwise their action is to a certain degree empirical, acting without knowledge or system, with many of the most useful qualities lying dormant, or nearly so.

Although knowledge and training are essential to a good voice, yet many obstacles may occur to retard, to a greater or less degree, the action of this complicated mechanism of nature.

Many a deaf mute is born with as perfect organs of speech as the greatest orator or singer, but with the inability to hear he is unable to train his voice to be of any value to him. In the parts directly involved in the production of the voice the abnormal or pathological conditions that may exist are numerous, they are either hereditary or acquired, and may or may not admit of partial or complete cure; most of them, however, can be either modified or removed.

Foreign bodies in the air passages can be removed unless they be of such a nature as to cause immediate death. It sometimes occurs through carelessness that a tooth slips into the throat while being extracted, and by an inhaled breath is drawn into the trachea, and it has been known to remain there many weeks before relief was obtained.

The pharynx, or upper part of the throat, being more accessible is easier to treat, and when this region is reached we begin to approach more especially the field of the oral surgeon or dentist. By him various troubles may here be recog-

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nized, possibly in their first stages; and when so observed they should be placed immediately under proper treatment. Whether this be the dentist or not, he is frequently the one to first recognize and diagnose the abnormal conditions. Troubles not uncommon in this region are enlarged tonsils and an elongated palate, either of which affects the voice, and both of which are amenable to treatment.

The various forms of cleft palate, which so modify the voice that the power to clearly articulate is often lost, will always admit of some improvement, though not invariably resulting in a complete cure. Surgical treatment will many times produce a decided benefit, and frequently a complete restoration of the normal conditions of the part; but where it does not some mechanical appliance in the form of an obdurator will supply the lost parts and usually be of decided advantage to the wearer. To consider the construction of these appliances is not necessary here further than to state that they demand the most careful manipulation and adaptation, with a thorough knowledge of the parts involved, and that they constitute almost a specialty by themselves in dental mechanics.

In the oral cavity, with such an endless variety of form that no two are similar, we find many unnatural conditions that will admit of improvement. In the mouth of the adult we should find thirty-two teeth, all in contact when in repose, forming an unbroken wall on the sides and front of this cavity, arranged in the form of two arches, the upper and lower; besides their other functions, assisting materially in the formation of sounds. But in the majority of adults we do not find this perfect wall, for it is either broken or irregular, and often partially or wholly composed of artificial substitutes. Many of these defects are due to heredity, as the result of the highly artificial life of modern lines. The profession of dentistry has made such progress in the last forty years as to be able to correct or modify all of these defects and difficulties.

Irregularities of the teeth can be successfully treated if taken before the age of twenty and frequently later than that. In extracting much can be done to preserve or destroy the perfection of the natural arch.

In filling, the retention of the normal condition and form of the teeth should always be carefully observed, for if neglect-

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ed it may result in imperfect mastication of food, irritated gums, and will sometimes give the voice a lisping or whistling sound. The front teeth being too short or too long may also produce these latter results.

Let us here consider briefly the mechanism of certain parts of speech. In forming the Th sound we find the teeth slightly separated, with the point or edge of the tongue very slightly between the front teeth and in contact with the posterior part of the front teeth, and the anterior part of the hard palate, and its border partly in contact with the hard palate on the two sides next to the teeth. A perfect pronunciation of Th is always difficult after inserting an artificial denture, and nearly impossible if that be imperfect.

In S and Z we find the point of the tongue in contact with the posterior part of the lower front teeth, its center well raised and the edges slightly in contact with the outer border of the hard palate. Either with the natural or artificial teeth these sounds are modified or controlled very decidedly by the condition and position of the anterior teeth.

In the sound of R the point of the tongue is in position a little short of contact with the anterior third of the hard palate, its posterior part is but slightly elevated, while the borders touch the hard palate lightly in the region of the molar teeth, the teeth themselves being slightly parted or separated.

In the sound of Ng the point of the tongue is depressed and the center and posterior portion of the hard palate, while the teeth are slightly separated.

The substitution of artificial teeth, though sometimes necessary, should always be avoided, where those furnished by nature can be preserved. However, when they are demanded several important points must be considered by the operator to restore, as far as possible, the power of mastication and at the same time retain or improve the natural articulation and arrangement. Improper length, imperfect adaptation and placing the teeth too far in or too far over the alveolar ridge, or a failure or neglect to consider the proper form and shaping of the palatine surface of teeth and plate, may separately or collectively produce a very unsatisfactory result, both for utility and beauty.

A perfect artificial denture must be perfectly adapted to the

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parts, must restore the muscles of the face to their correct position for expression, the teeth must be so arranged that the force in occlusion is equal, so as not to produce tipping, and the plate, or denture, itself should be as light and thin as possible, preferably of some thin metal. As the ideal plan is not found at all times in the case to be considered we should, when substituting the artificial for the natural, correct existing defects as far as possible.

If the mouth is obstructed by a clumsy and ill-fitting denture the effect on the voice will be something similar to what is observed in some public halls, when the ceiling is broken by timbers, alcoves, decorations, etc., and the voice of the speaker or singer reaches the hearer muffled, broken or distorted.

From these few outlines of the many that might be cited, the modifying influence on the voice of the imperfect arrangement of the teeth, of the absence of one or more of them, or defects in the hard or soft palate, can be readily observed, and in the training or building of the voice it would seem that an essential requisite existed in the proper and careful attention to all of these important parts which aid in its formation.

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I am one of those who have watched with interest the experiment of bringing back Mr. William Gericke as conductor of the Boston Orchestra. As will be remembered by musicians, Mr. Gericke is the man who brought the Boston Orchestra up to a pitch of perfection. The first leader was that excellent musician and spirited singer, Mr. George Henschel, and very likely the establishment of the orchestra by Mr. Higginson was due in no small part to his enthusiasm. As an orchestral drill-master, at that time, Mr. Henschel did not prove a complete success. Accordingly, after some search and negotiations with several distinguished conductors, Mr. Gericke was brought over from somewhere in Germany (Vienna, I think), and for some five years he held sway.

The qualifications of this great master of orchestral leading were peculiar and personal to himself. A good pianist, a simple and entirely unaffected man, a fine musician, a practiced accompanist (having, I believe, served Mme. Marchesi in this capacity while a student), he proved one of the most indefatigable orchestral drill-masters on record. Moreover, there was no guesswork with Gericke. What was right and what was wrong with an interpretation he knew exactly, and the offending particular was pointed out and brought into line with a firm but overmastering hand. Accordingly, within a year he had brought up the orchestra to a pitch of ensemble previously unknown outside the work of Theodore Thomas.

I have heard many anecdotes of Gericke's way of doing business, and as some of them illustrate the character of the man, I may as well put them in here. For example: When the ensemble had reached what seemed very like perfection, the idea of playing in New York was broached, and Mr. Higginson (the Boston rich man and lover of music and his kind, who has financeered the Boston Orchestra at his own ex-

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pense), caused a hall to be engaged and advertisements put out; such was the interest awakened that the house was sold out a fortnight before the date of playing. The last rehearsal took place in Boston, perhaps on Thursday morning, the New York date being the following Monday. The rehearsal went apparently as usual, the program being mainly gone through with and corrections being made from time to time. Nothing indicated that Gericke was less pleased than usual. After the close of the rehearsal Mr. Gericke called at the office of Mr. Higginson and after the customary greetings remarked in his usual quiet voice: "We will not be able to play in New York on Monday." Mr. Higginson stared and thought his ears must be playing him false. Gericke repeated the statement, in the same quiet voice. "But," exclaimed the financial master, "we have to play; the house is all sold out and we have promised." "I cannot help that," said Gericke, "we cannot play next Monday; we do not play well enough." Mr. Higginson is said to have drawn a long breath and to have remembered that the contract with Mr. Gericke provided that he was to be sole judge of the readiness of the orchestra to play outside Boston. Accordingly he recalled the advertisements, paid back the money for tickets, paid the hall rent, etc. The following year, when the season was well under way, Mr. Gericke came to Mr. Higginson's office one day after rehearsal and remarked, quietly, as before: "We are ready now to play in New York." The concert was duly announced, sold out and given. The result was a great triumph, and at one bound the Boston Orchestra established itself as the leading orchestral body of this country.

Another example of Gericke's somewhat arbitrary way is told in connection with his first clarinet, who seemed to the exacting leader to be getting lax in his technique and style. The delinquent was sent for and Mr. Gericke remarked in a very quiet and pleasant voice: "You are not playing quite so well as you were." The reproof was so mild that it failed to penetrate the brain of the player and finding that nothing had been gained Mr. Gericke cabled to Hans Richter: "Send me a competent first clarinet." In a few days Richter cabled back: "I send you Mr. H., the best clarinet in Europe; he will sail

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by the Mogul, on such a date." Mr. Gericke sent for the first clarinet and said: "Mr. H. is coming to play the first clarinet; I would like you to keep the place until he arrives, which will be about so-and-so."

The new clarinet arrived, played at two rehearsals and one concert, and the old player was recalled: "I would like you to take the first clarinet again," said Gericke, which it is quite certain the player was very glad to do. Meanwhile the new artist was shipped back to Europe and his, no doubt deserved, pre-eminence. And Mr. Higginson paid the bills. But it is altogether likely the old player this time took the hint and kept his work up to the highest standard.

A story of Gericke's quarter-deck manner when in actual service was told. Among all the players in the orchestra, Mr. Giese, the 'cellist, was perhaps his favorite, and they were great companions, for off the stage Gericke is entirely upon a par with his players, having no trace of that lordly superiority which some orchestral leaders affect. During a concert Mr. Gericke stepped down among the stands, during a brief intermission. He was standing directly facing Giese, about three feet away. Giese remarked: "You played that last movement faster than at rehearsal." No response from Gericke; not a muscle moved. Giese repeated his remark, slightly emphasizing his statement. Again no response or indication of having heard it. A third time Giese remarked: "I say, you played that last movement faster than at rehearsal." This time Gericke heard. With his sternest look and the driest possible tone he answered: "That is my business, sir."

I remember when the Boston Orchestra came to Chicago they brought an indifferent pianist, whose name I have forgotten. The piece was the Schumann concerto, which the pianist played rather feebly, but the orchestra accompanied in the most gorgeous manner, playing the first motive in a magnificently incisive way which might have inspired any virtuoso.

After five years of service Gericke was succeeded by Nikisch, who gave some delightful interpretations, full of romantic light and shade and as flexible as a pianoforte performance under a good artist. Nikisch proved a less efficient drill master than Gericke, and, while a paragon of amiability, for

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some reason was not so popular with the orchestra as Gericke. Through a misunderstanding Nikisch left at the end of four years in order to avail himself of an opening at Buda-Pesth. He was followed by Emil Paur, who had an up-hill road for five years, his administration presenting the anomalous condition of giving very fine performances at the very time when the critics were reporting him inefficient as drill master and incapable as interpreter. At the end of Paur's term Gericke is now recalled.

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Accordingly it was with no small pleasure that I availed myself in Boston of an opportunity to hear the thirteenth concert of the present season, the selections consisting of Tschaikowsky's overture, "Romeo and Juliet," selections from "Siegfried" and "Gotterdaemmerung," by Hans Richter, and Schumann's third Symphony. I was so unfortunate as to miss the first piece, which I am told went splendidly. Of the Wagner selection I have nothing to say, except that it went to perfection; of the symphony, I praise the precision and the perfection of the ensemble, while regretting what seemed to me too much inflexibility in rhythm. Gericke's beat is less inflexible than it looks, owing to his peculiarly rigid pose and a certain amount of entire bodily participation in the beat. Still I think the interpretation too rigid. More rubato, a certain quickening when Schumann enters upon one of his fugato passages, and a certain slight lingering upon the sentimental phrases, I consider quite as allowable in an orchestral work as they are necessary and indispensable in a piano performance.

The Boston Orchestra is a wonderful body of players. Among the first violins are such well-known masters as Franz Kneisel, who for thirteen years has been concert-master, Timothy Adamowsky, Loeffler (a most gifted and masterly composer), and perhaps some others but little less celebrated. At the head of the 'cellos is that most sympathetic of 'cellists, Alvin Schroeder, a virtuoso and an artist of the first class. Many other fine players of every kind there are, men of artistic feeling, liberal education—musical gentlemen, entirely of another rank from the ordinary German orchestral mechanic.

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It is the presence of men of this kind which gives the playing of the Boston Orchestra a distinction which our own excellent orchestra lacks.

* * *

I have been asking some of our players why it is that we cannot retain men of this sort in Chicago. They tell me that Mr. Thomas' peculiar attitude of entire separation from the men (as if he belonged to another world, into which no mere player might enter), is not the only reason; but that the Boston Orchestra is able to afford a longer season to the players, and the summer engagements are more inviting in New England than here. Moreover, the best men are highly esteemed socially in Boston, having the standing of artists, and a certain solidity of established business men or professionals known to be in receipt of good incomes. For money is quite as influential in Boston as elsewhere; and brain, properly gilded (a protection against unfavorable weather), entitles one to a high position without further question.

* * *

In New York I was so fortunate as to hear a concert of the Philharmonic, a society now in its fifty-seventh year. The New York Philharmonic is a co-operative association of orchestral players, giving concerts for the love of art; at the end of the season the profits are divided pro rata among the men, the conductor coming in for an agreed-upon pre-eminence of compensation. In some poor years this annual dividend has fallen so low as $18 for all the concerts and rehearsals; and in other seasons, under Theodore Thomas, for instance, it has risen to $233 per man. As all the men have their regular employment in other orchestras, theaters, teaching, and the like, it has proven impossible to afford the necessary rehearsals for bringing the ensemble up to the later standards. Men get old, but they still hang on—and why should they not? Accordingly the advent of every new conductor is accompanied by the retirement of some of those now past efficiency and the entrance of new men.

This great society has been of incalculable advantage to music in America. It has acquired and retained a prestige

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due to its long career in art. Its concerts are sold out by subscription, and a tendency to regularly frequent the Philharmonic concerts is part of the heredity of certain classes of New Yorkers. The Philharmonic introduced a symphony by an American, Bristow, one of its members, more than forty years ago; it also brought out some of Wagner's works before any other organization had attempted them. Thus the overture to "Tannhauser" was played in 1855, Carl Bergmann being conductor; Bergmann had played this overture in Boston as early as 1851, while conductor of the Germania Musical Society, an orchestra having but four first violins and two double basses. Imagine the balance of tone in the ensembles with Wagner's brass. The first flute of the Germanias was Carl Zerrahn—a veteran still fresh and good for service, at the age of seventy-three.

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The new conductor of the Philharmonic is Emil Paur, and the improvement he has made in the ensemble and precision, they say, is very marked. The program on this occasion was as follows:

Brahms' First Symphony, in C minor.
Theme and Variations from Mozart.
Schumann, Concerto in A minor (Miss Aus der Ohe).
Wagner, Overture to "Tannhauser."

I was much pleased with the playing of the symphony. I found in Paur's interpretation a flexibility which pleased me, and it was a performance worth hearing. I intended to have heard the concert upon the following evening, but found it impossible. Nevertheless I cannot be mistaken in finding the work of Mr. Paur distinguished in excellence and worthy of high respect. There are few better conductors. Particularly was I pleased with the Schumann concerto, which was a truly delightful performance from every point of view. Miss Aus der Ohe is a pianist whose merits I have never fully understood, opportunities for hearing her having been very few in this part of the country. She played the concerto in a most charming and competent manner, musicianly, flexibly, and with warm expression. The accompaniment was perfection, despite the unusually large orchestra engaged.

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I noted a curious profusion of double basses in this orchestra, where with eighteen first violins there were fourteen double basses, as against the more usual proportion of nine, in spite of which no disproportion appeared in the volume of the bass.

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Mr. Paur also has a symphony orchestra which gives concerts on Sunday evenings and occasionally makes tours out of town. Just as I am writing this I hear that in the spring he will make a concert tour with this orchestra, and will play every night himself a piano concerto—Mr. Paur being a fine pianist as well as a superior conductor. I shall look for this combination with great interest, for since Buelow there has been no conductor who was at the same time a virtuoso solo pianist.

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In this connection I notice a gradual change in the source of orchestral conductors, which I do not remember to have seen mentioned. The first of the really fine orchestral conductors, who obtained real precision, was Habeneck, who conducted the conservatory concerts in Paris from 1806 to the temporary suspension of the conservatory in 1815, and again from 1828 until 1846, being much of the time also connected with the opera. Habeneck was primarily a distinguished violinist, numbering among his pupils Alard and Léonard, and he was the first to make the first violins bow together. He was also the originator of the expedient for securing unity among the violins by training them to do difficult solos in unison. Theodore Thomas followed Habeneck in these directions. Spohr, Thomas, Colonne, Lamoreux, Costa and other conductors were violinists; Richter was a player of the French horn; but latterly we have conductors who are pianists. First of these, perhaps, were Liszt and Mendelssohn, who came into this activity about the same time. Reinecke and Gade were pianists, as also are Gericke, Nikisch, Paur, and the greatest of all virtuoso conductors, the late Hans von Buelow. There is a reason for this. The violinist plays a single part in the harmonic web, and at most he follows the other voices at a distance and as secondary; the pianist has the whole

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thing under his fingers. All the music, the melody, the harmony, nuances, accents, and in short the entire interpretation, is part of his daily study. It is evident, therefore, that his training prepares him for taking a larger view of the orchestral mass in its details and inter-relations than is natural to the violinist.

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It was a great week for pianists in New York. On Thursday I heard Sauer, and if he had not been ill he would have played the Chopin Concerto at the Philharmonic concert, where Aus der Ohe took his place at a short notice. The program of Sauer was this:

Brahms, Sonata in F minor, opus 5.
Schubert, Impromptu (Fair Rosamonde).
Mendelssohn, Scherzo from "Midsummer Night's Dream."
Chopin, Black Key Study, Nocturne in G major, Allegro de Concert.
Saint-Saëns, Pavane.
Liszt, Liebestraume, No. 3.
Sauer, Galop de Concert.
Liszt, Rhapsody No. 9 (Pesther Carnival).

Such a program can hardly be regarded as the measure of a pianist, but Sauer's success was shown in the audience, which completely filled Carnegie Hall (somewhere about 3,200 people), and manifested the enthusiasm customary when a favorite pianist is to be heard. Sauer is of moderate size, with the shock of hair so dear to the American romantic press agent; his face is mysterious, weak in points, strong in others. On the whole, a personality. As artist he has technic enough and some very pleasing qualities, first of which is his pianissimo. His interpretations were generally sound and commendable, but never of phenomenal quality. In short not great, but popular. This was further shown in his own Galop, a kind of piece supposed to have definitely disappeared from the virtuoso program. Time was when this was "the thing."

Sauer's interpretations are not so well balanced as those of many artists. On this occasion he did very little with the middle voices when there were any. Nor do I consider him

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a very good Brahms player, his interpretation lacking in charm and fine sensibility. Brahms is often rude, brusque, and in his own playing he was frequently brutal. If the virtuoso takes Brahms' own account of his ideas, he cannot be punished for being also rude and brusque; but almost everything of Brahms has a finer strain in it, and a deep and appealing sense of tonal beauty and heartfelt suggestiveness. These qualities rarely appeared under the fingers of Mr. Sauer. As for the remainder of the program, it at least gave an idea of the player's estimate of the audience. It was of boarding-school calibre, and played to fit the conception. In short, Sauer plays in many respects like an amateur—as to nuances and general musical feeling. This is his strength, for in the number of amateurs lies the profit of the popular virtuoso. Witness Paderewski. But speaking of Paderewski, I should say that (while comparison is vulgar in criticism) Sauer is not to be compared with the chrysanthemum Pole in charm of art and personality.

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The day after hearing Aus der Ohe in the Schumann concerto, I heard our own Chicago artist, Mme. Bloomfield-Zeisler, in the following program, played in Mendelssohn Hall, before the "Synthetic Guild," of which Miss Kate Chittenden is the charming head:

Bach, Toccata and Fugue in D minor (Tausig).
Beethoven, Sonata, op. 111.
Chopin, First Ballade, Berceuse, Etude, op. 10, No. 4, and the little waltz in D flat, unadorned.
Mendelssohn, Song Without Words (Spring Song).
Schubert-Liszt, "Hark, Hark, the Lark."
Liszt, Twelfth Rhapsody.
Ed. Schuett, Theme, Variations and Fugato, op. 29.
Moszkowsky, Caprice Espanol, op. 37.

Throughout this list the artist played magnificently, with fire, intelligence, artistic quality, and virtuosity. For companion I had Dr. William Mason, who complimented the artist afterwards upon the judicious tempi and nuances of the Liszt Rhapsody, which he said she played more nearly as Liszt used to play it than any of the other fellows he had heard. The audience contained a large number of well-known musicians,

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besides the members of the Guild; among these were Mme. Madeleine Schiller, who has now returned to New York.

I was not particularly pleased with Mr. Edouard Schuett's composition, which he had dedicated to Mme. Zeisler. The theme is not strong nor are the variations. But of the player, I am ready to join the great musical public of both continents and praise her as one of the very best pianists of the present, and perhaps the best lady player—although there are several to settle with before the last specification will have been demonstrated.

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On the evening of the same day I heard some music in private. Miss Martha Walther, a pupil and assistant of Dr. Mason, played several pieces. Miss Walther has a fine hand, is musical and has been over a great deal of the repertory of an artist. For the sake of securing more time to practice, she was sent to Europe for a year, at first to Leschetizky, but without success, and then to Moszkowsky. She added something to her artistic experience by her residence abroad, in Berlin and Paris, but in my opinion she lost something in her melody playing, her touch at present not being so distinguished for singing quality as when I heard her a couple of years ago. All this will soon yield to some lessons from Dr. Mason. And at any rate she has the sense to see that she heard nothing in Europe comparable in musical quality to the teaching which she had been herself assisting for three years in New York. Miss Walther, I may explain, is one of two sisters who, coming to Dr. Mason for advice, after the death of their father (a German music teacher in Brooklyn, who left them without means), was so fortunate as to be taken in hand and carefully instructed by the master himself during a period of more than six years. I think she will some day be heard of on the stage.

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Later in the same evening Dr. Mason played several of his own compositions. This was about a week after the celebration of his seventieth birthday, as recounted elsewhere in this number. The pieces he played were the following:

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Capriccio Fantastico, op. 50.
Mazurka Brilliante, op. 49.
Amourette, op. 48.
Album Leaf, op. 45, No. 2.
Prelude Melodique.
First Ballade.
Monody, op. 13.

We also spoke of the Reverie Poetique, a piece now rarely heard, but, in my opinion, one of the most charming of Mason's compositions. The three pieces first on the list are the latest published compositions from his pen, the third having been written by a man of sixty-seven (not to say "of a thousand") and the last two only last year. Dr. Mason likes the Capriccio best of all, but in this I do not agree; I like the Amourette best; and next it the Album Leaf and the Prelude. The playing was what I was especially interested in. Mason's lovely touch still remains his peculiar possession, being the expression of a soul loyal, pure, true and strong. Ever since he first went abroad as a student this touch has attracted the admiration of connoisseurs. By its aid everything which he plays sounds musical, and never is there place for pounding. In my opinion Mason's compositions are destined to be revived and many of them will become indispensable to students, owing to the solidity of their construction, the elegance of their style, and their curious suitability to the best modern piano. It is also interesting to observe in these latest compositions the freest possible modulations and the most loyal adherence to a leading idea. Of melody, in the olden sense, Mason never had much; everything of his was harmonic, and the melody is the arioso of the modern musical world. A few of the older works are different; but, from the Monody down, all are of this character. When played with appreciation and good touch, upon a fine piano, they are lovely. All are of salon dimensions and never beyond. The grandiose has never appealed to Mason.

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A day later I visited that sterling artist, Mme. Julia Rive-King, who shares with a few leading ones the honor of having been a great popular educator in her line. She played for me

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several pieces, and among them the first movement of the Chopin E minor concerto, which, through Sauer's example, she has taken up again. Her playing retains its old-time distinction of fine technique, intelligence, and good judgment. Herself one of the least affected of persons, as well as one of the most amiable, her simple manner and the ease of her play might mislead a casual observer as to the depth of her powers. She is as free from airs as Rosenthal or any other first-rate man, and her music is to her a life, the very breath of life. It is a pity that she is not more heard. If she had lived in London she would never have been permitted to confine herself to private life. Art like hers would continually have been sought and loved. However, when a woman is happy in her home life I suppose she may be permitted to be her own judge when the "res angustae" have reached a point making a short concert tour advisable. As artist or woman she is equally worthy of admiration.

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And since I am speaking of piano playing, I visited what might be called a "factory" of it in Boston, meaning by this term (without any disrespect) Mr. Carl Faelten's school. As several times noted in these columns, Mr. Faelten has developed a method of elementary instruction calculated to cover the first two years of children's music, which lays a foundation the like of which nobody else lays. And the best of it is, this work is carried on in classes and by assistant teachers in such a manner that the expense is moderate—perhaps no more than for ordinary first lessons by lady teachers. Moreover, Faelten makes no secret of his method. It is not a patent system, which only a few initiated can understand; nor yet is it limited to his own school. He tells me that any school or conservatory wishing to look up his system is at liberty to send a competent young man or woman there and he will make them free of the classrooms long enough until they master the methods of administering the work definitely laid down in his "Fundamental Training." This work is curiously analytical, the various elements of music being taken up in very fine detail until the pupils thoroughly know the scales, all kinds of rhythm (both to read and to write from dictation),

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key-board harmony and the entire foundation of a course in music. They are taught to memorize completely, not forgetting any one element, and to transpose from one key to another, to recognize harmonies when played to them and to write them or play them in any key desired. In short, this course saves years of instruction further on, and lays a foundation for artistic attainments which goes far to ensure valuable results of all the later course. This work is carried on in his school by his brother, Mr. Reinhold Faelten, and Mrs. Reinhold Faelten, and by assistant teachers.

Besides looking in at several classes of about eighteen children each, working in the books at different places, I observed carefully a class in "Key-Board Harmony," or harmony from the standpoint of the pianist. Here were sixteen pupils, eight at so many different pianos, and eight sitting one each by every player (later changing places with them). One pupil being selected to act as precentor, the chord standing in the book as numerals superimposed (e. g., III., V., VIII., I.) is given out by this person in the letter names of the key designated by the teacher. For instance, beginning at the top, the foregoing in the key of C would be read, E, G, C, C, and at a given signal all the pupils, having placed the fingers, play it together (or as nearly as possible). A false note or a wrong position is immediately discovered and recognized. While the pupils are all holding this chord the next is announced. Perhaps II., V., VII., V.—the chord of G properly connected to the foregoing. At a signal everybody changes to the new chord. The exercises at first contain the leading chords of the key in cadence or phrase form, to the number of from three to seven chords in succession; and every phrase is worked out in several keys. Work in minor keys is as common as that in major.

What I like about Faelten's system is that the emphasis is upon music itself and its elements, and only secondarily upon the notation or the key-board, although the drill in notation is thorough and far-reaching. A great deal of work is done by pupil teachers, who are taking a teachers' course. The material they have to teach is laid off for them by Mr. Faelten or his assistants, and their work is inspected all along

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and examined to ascertain if they have really taught it well. Pupils for this kind of teaching are taken at a merely nominal registry fee, amounting to about twenty dollars a year.

Having seen this part of the foundations of Mr. Faelten's building, I was anxious to hear some of the advanced work, because there is no use of a great "system" which ends in system and never reaches art.

There was a beautiful recital on Saturday afternoon, which unfortunately I could not attend, and the best Mr. Faelten could do for me at the moment was to have Mr. Dietrich Strong play for me Beethoven's Sonata in F sharp, opus 78, and Brahms' Rhapsody in F minor, opus 79. Mr. Strong is a young man of nineteen, slender in build, delicate in physique and sincere in mind. His playing is truly beautiful, having intelligence, musical valuation, sensibility and an excellent technique. I have never heard an unshowy young man of his age play so well. A teacher producing such playing (even if only exceptionally and from rare material) is a great teacher, and one will search long in Europe to find work as many sided and as good. I am not sure that I agree with Mr. Faelten in desiring Mr. Strong to form himself for a teacher, useful as such an artist will be. I cannot help thinking that a player with so rare a union of musical feeling and skill is much needed in our concert-rooms—at least, in chamber music and recitals. Those who love art for art's sake are all too few.

I have thought of this several times lately when students newly returned from Europe play for me; this playing of Mr. Strong and other playing by pupils studying in Chicago or New York. And I do not hesitate to say that so far as piano playing is concerned I believe better work is done right here in America than anywhere in Europe. In fact, there are but few good teachers in Europe, so great is the bondage of tradition there. Leschetizky has been a great teacher; his cult at the present time is dangerously like a fraud. Moszkowsky is a good teacher, as also are Barth and Busoni. Most things in their work are done just as well in this country, and generally more quickly, more surely in average cases, and at least at no greater expense. As William Mason told me, twenty years ago, the principal use of a student going to Europe is to find out that it is of little use.

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Several times in these pages attention has been called to the very successful seasons of opera in English carried on for three years in the Castle Square theater in Boston. Later the same company, reorganized, has done a very large business in New York, where the success has now been continuous for many months. It will be agreeable news to many that arrangements are now completed for opening a like season in Chicago, at the Studebaker hall, the stage of which is to be somewhat enlarged and improved for the purpose. The prices are to be popular— one dollar for the best seats. Boxes will be somewhat higher. As this hall is one of the most elegant and stylish audience-rooms anywhere to be seen, and its capacity of about sixteen hundred people is a suitable one for continuous business, something enjoyable may be expected, provided the company is equal to the strain of singing as often as this scheme requires and at the same time learning a new opera every week.

As for the value of the scheme itself, there is no room for question. In every country but this they have flourishing opera in the native tongue, and in some countries, such as France, Italy and Germany, they give practically all operas in the language which is spoken upon the streets. This is the only rational way of having opera, and the only educational way, because unless the text is completely understood in all its shades and turns, the fine points of the music which illustrate all these particulars of the text, as well as give the coloring of the story and the scene, will be practically wasted. Opera well sung in the vernacular is opera understood, and so at length appreciated and enjoyed. Opera in a foreign tongue is opera at most scarcely half understood, and generally not understood at all in a true sense. W. S. B. M.

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"THE INVASION OF VULGARITY IN MUSIC."

BY THOMAS F. DELANEY.

An article, "The Invasion of Vulgarity in Music," which appeared in the January number of MUSIC, should not be permitted to pass without comment. Its title would lead one to expect and to hope for some timely and temperate remarks upon the extremes to which some writers and publishers of popular music have gone. Instead of being such a criticism, it is an extremely censorious one, and exceeds all reasonable and seemly bounds, thereby being likely to fail in bringing about any direct good results. If it had appeared in some less serious publication, and did the writer not assure us that he wrote in no light or hasty spirit, much that he said would not have been taken seriously.

To people broadly in touch with musical affairs in the United States, present conditions warrant an entirely different and optimistic view. The growth of musical taste in this country within ten years has been marvelous. Opportunities for study offered and taken advantage of are satisfying in the extreme. Progress has not been confined to a few chosen spots. Hardly a town of any size but now boasts its musical club, organized for the study of the best works, old and new. The membership of these clubs is composed largely of capable and intelligent musicians who have enjoyed advantages of good training at home and abroad. Such societies were unknown a few years ago. In circles where not long ago "Maiden's Prayer" and "Moonlight on the Hudson," or "Recollections of Home," and possibly "Liszt's Second Rhapsody," were a high standard, we find today a familiarity with the best music is the rule.

Our large cities contain at all times many earnest students and teachers from the smaller towns, who visit them for a time and periodically to hear and study, and who return home spreading broadcast the benefit of their advantages. The great work of developing a musical taste and understanding that is going on in our schools can only be mentioned here, as it would take much space and one familiar with the work

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to attempt to do it justice. The large number of works which may now be found on the subject of music and musicians is astonishing, and where one was bought and read ten years ago, twenty-five are today. The number of good periodicals devoted to the subject of music have done much to bring this about. Fifteen or twenty years ago this country had few musicians of high rank, while today it has numbers who compare favorably with musicians of the older countries, as teachers, writers, artists and composers. And it may here be said that if many of our musicians and critics were more appreciative of native talent and did not insist upon everything of merit bearing the European stamp, our own musicians would feel encouraged to do more and better work.

Strange as it may seem, all this progress has taken place while this "hideous hydra" of popular music has been "abroad in the land." Not only have the two growths (or one excrescence) flourished at the same time, but they may be said to have kept the even tenor (or in one case base) of their way almost side by side. The reference to the experience which a sensitive musical soul may have by visiting a music store today is such an absurd libel that any self-respecting dealer would be justified in refusing to do business with the perpetrator of it. The successful music dealer, like any other successful business man, is alive to the needs and desires of his patrons; and while he can and does frown down upon and discourage, in many ways unknown to the professional musician, the publication and sale of the "vulgar" and sometimes indecent songs of the "coon" and "soiled dove" variety, he yet realizes that he is in the business to sell what people demand and are willing to pay for. There is a rule in most houses that popular music is not to be exchanged, but when a song is returned and the reason given for returning it is that the words are offensive, the rule is set aside and another triumph for good morals is considered scored.

A few reformers have gone into the music business, having for their ostensible object the cultivation of a high standard of musical taste, but something went wrong. Enough "true musicians" did not rally around their standard, and now some of them are teaching music again and are not being overworked, while those who still remain in the business are sell-

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ing, with a fair show of interest, such songs as "She Sleeps on the Swanee Shore" and "Ragtime Rastus of Razorville," and are shouting to the leaders of the crusade against popular music, with over ninety-nine per cent of the teachers "Vale," or more likely "Auf Wiedersehn."

Notwithstanding the rage for the "yellow literature" of music, any dealer of standing will say that its sale is only a small part of his total business, and that by far the largest part of the demand is for good and for the best music. "The noble melodies of our fathers" and mothers are more than holding their own, and new copies may be had at any time. Never before has the demand for classical and "salon" music been proportionately so great. Foreign editions of the "Classics," such as "Peters," "Litolff," "Augener," "Breitkopf and Härtel," "Cotta" and many others, and the American edition of "Schirmer," are having vastly increased sales yearly. Within recent years such well-known publishers as Novello, Ewer & Co. and Boosey & Co. of London, Breitkopf and Härtel of Leipzig, Ricordi of Milan and others have shown their confidence in the musical present and future of the United States by opening branches of their business here.

The metropolitan music dealer, to keep in touch with his customers, must be ready to supply on demand novelties, not only from Germany, France, England and Italy, but also in some cases from Russia, Hungary, Bohemia and Scandinavia.

The patient and long-suffering music clerk has been referred to in a way that cannot delight him. He is mentioned as the "gentlemanly attendant." The experienced clerk has found out to his annoyance that not all of his men customers who talk knowingly of "music that is music," and who should have been benefited by its refining influence, seem to be either "gentlemen" or "gentlemanly."

This is a strange thing and one often spoken of, but something which he cannot explain nor have explained. Too many people expect to find the clerk an accomplished musician, forgetting at the same time that if he were he might change his base of operations, thereby complicating matters in an already crowded profession. As a rule, the more he possesses of musical ability, the less capacity does he show for business.

Popular music of an ordinary standard has always existed

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in every civilized country. It may be "coon" songs, or it may be "coster" songs—call it by any name you will—but people must have it. Their taste will not be improved by disdaining to notice the music they enjoy. Neither can they be forced to accept anything. They must be guided and directed through their elementary tastes to something better, and the guiding must be done by broad, tactful and sympathetic teachers, who realize what may be done. The "coon" song and the "cake walk" are only passing fancies, and we may feel reasonably sure that nothing worse will succeed them. It should be remembered that while a hundred of them are lost and forgotten, one really meritorious composition, from a music standpoint, still continues to instruct and delight. Our popular music will compare favorably with much of the popular music of older and supposed more cultured countries.

We have not yet acquired the art of writing such songs as those introduced to us by Yvette Guilbert and other importations, nor have we done anything so irreverent as to arrange a set of lancers from the motives of "The Rheingold Trilogy." Germany holds the palm.

It is a pleasure to note that most of the popular songs which have had a very large sale within recent years have been songs of home, honor, devotion, sacrifice, pure love or some other wholesome theme, told in a simple story and arranged to a pleasing melody, without any unnecessary brass effects. Among them may be mentioned: "Sweet Marie," "Sunshine of Paradise Alley," "Sweetest Story Ever Told," "Sweet Bunch of Daisies," "On the Banks of the Wabash," "I Love You in the Same Old Way," "Say Au Revoir, but Not Goodbye," "Dreaming of Love," "Sweet Rosie O'Grady," "She Was Bred in Old Kentucky," "When We Are Married," "Blue Eyes," "She Was a Soldier's Sweetheart," "My Baby's Kiss," and some of the "coon" songs that could not bring "the blush of shame to the cheek of modesty" are "Little Alabama Coon," "Kentucky Babe," "Louisiana Lou," "Honey Youse My Lady Love," "Susie Ue," "Ma Onliest One," "Oh, Ebenezer," "My Creole Sue," "My Gal's a High Born Lady."

If "Hot Time," etc., one of the most objectionable of the "coon" songs, has served some good purpose, why may not

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most of the other popular songs serve as "stepping stones" to "higher things"? Assuredly they may.

It is a hopeful sign when people show an interest in music of any kind. Comparatively few people can be fortunate enough to obtain the advantages which enable them to understand and enjoy the best in music or the best in anything.

When the mass of the people accept the correct standards in music, literature, painting and the other arts, the millennium will be at hand. No music is essentially bad. A good two-step is better than a poor sonata. The Salvation Army, by adapting the words of some hymn to a popular melody, is doing a better work than the musical purist would be in suppressing it—the melody, not the army. The "sentimental ballads" of many an obscure minstrel have done more good and given more pleasure and happiness than the more pretentious efforts of many better known writers.

There are many musical "immunes" executing "Mendelssohn's Songs Without Words," "Chopin's Nocturnes" and "Beethoven's Sonatas," and such songs as "Sans Toi," "Una voce poco fa" and "Du bist wie eine Blume," who, if they were playing two-steps and waltzes and singing such songs as "Syncopated Sandy" and "Sweetest Story Ever Told," would reduce the sum total of misery in the world and increase the happiness.

People of simple and uneducated tastes must not be denied what they think they can understand and enjoy in music because forsooth Bach, Beethoven and Wagner, or Schubert, Schumann and Mozart are best for and are understood by others. As well deny them light reading because Homer, Dante and Milton are better; or the philosophy of "Mr. Dooley," because that of Plato, Aristotle, Kant, Hegel, Fichte or Spencer may be better.

Nothing will be done to stop the flood of popular music.

Those who care only for such music will continue to buy it. So will those who are human enough to come out of the clouds occasionally and indulge in it as a sort of relaxation, or that their less cultured friends may be entertained according to their likes. The earnest, honest American musicians are not being pushed into an unearned oblivion by the vaudeville "artists." Some so-called musicians, like some so-called ac-

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tors, have within recent years attempted to divide the honors with them on their own ground, but if they cannot do a "turn" as well as the "artists" they must expect to be pushed aside. Some people earn oblivion early in their careers.

There is room and work for every one in his proper place. The grand orchestras and the grand directors are not giving their lives and their time in vain.

No good work is in vain.

Their guarantors are still cheerful and liberal. Those who make up their natural followers are intelligently and substantially appreciative and are being benefited inestimably by the great and varied works presented.

The musicians are also gaining that primary and indispensable necessity to all people, artists and artisans alike—a livelihood.

The country is safe. The outlook for the future is bright. The musical taste is improving, despite some things which seem to point to the contrary. The musical, like the general, education of a people must necessarily be slow, and it will be hastened or retarded just as the methods for improvement employed by their leaders are intelligent and considerate, or the reverse.

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THINGS HERE AND THERE

LEIPZIG NOTES.

Leipzig, February 2, 1899.

Your correspondent returns home after three years in Leipzig, and here is a brief report for January as his last from this city. In the few months following the correspondence from Leipzig will be done for you by Mr. Louis Campbell-Tipton, a Chicago pianist and composer already very well known to American musicians.

Events for the month were as follows:

January 7. Eighth Liszt Verein Concert in St. Thomas Church. Soloists: Hella Sauer, soprano; Elizabeth Schenk, contralto; Paul Grummer, 'cello; Paul Kaiser, tenor; Bernhard Pfannstiel, organ; Johannes Snoer, harp, and Christian Ringwald, organ accompanist.

January 12. Twelfth Gewandhaus Concert. Camilla Landi, contralto solo.

January 16. Dr. Felix Krauss' Song Recital. Accompanist, Dr. Georg Gohler.

January 17. Seventh Philharmonic Concert. Baritone solo, Francesca d'Andrade.

January 19. Thirteenth Gewandhaus Concert. Vocal soloists in Schumann's "Manfred": Marie Busjaeger, Helene Leidert, Andreas Moers, Hans Schutz, Wilhelm Ulrici, Otto Kahmann and Hermann Durra; declamation, Marie Lane,. Dr. Ludwig Wullner and Oscar Borcherdt. Soloists in Schumann's "Faust," music, Mesdames Margarethe Altmann, Anna Franz-Muller, Eugenie Durra; Misses Leidert, Gertrude Carus, Kathe Handtke and Sophie Lucke; Messrs. Moers, Schutz and Ulrici.

January 20. Ninth Liszt Verein Concert. Violin soloist, Henri Petri.

January 22. Liszt Verein Extra Concert. (Beethoven Ninth Symphony).

January 23. Tenth Liszt Verein Concert. Piano soloist, Feruccio Busoni.

January 23. Third Joachim Quartette evening.

January 26. Fourteenth Gewandhaus Concert. Erika Wedekind, soprano solo.

January 29. First Leipzig production of "Der Bärenhauter" comic opera by Siegfried Wagner.

January 31. Eighth Philharmonic Concert. Piano solo, Mark Hambourg; baritone solo, Leopold Demuth.

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A hasty glance over the above summary brings the twelfth and thirteenth Gewandhaus programs and the three days' festival of the Liszt Verein into line as most interesting. The third Brahms symphony and Camilla Landis' singing with orchestra in the Saint-Saens setting of Victor Hugo's ballade, "La Fiancee du Timballier," were the main features on the twelfth Gewandhaus program, and on the thirteenth the two great Schumann choral works were splendidly given. Dr. Ludwig Wullner's declamation in "Manfred" was so great that the soloists, the orchestra and Director Nikisch united in granting homage for this exceptional exhibition of dramatic art.

Of the Liszt Verein festival I could only hear the first program, which consisted of the "Tasso" and "Faust" symphonies by Franz Liszt, a new symphonic poem by Felix Weingastner and a violin concerto by Ferruccio Busoni, all given by the Kaim Kapelle, under Weingartner of Munich and Henri Petri of Dresden.

The new opera by Siegfried Wagner aroused great curiosity, so that all seats and standing room were completely disposed of at prices raised considerably above the usual rate. The work, which is in three acts, requiring four hours to perform, is begun with a light and unassuming overture very well in keeping with the democratic spirit pervading all that follows, for this is an opera written for the people, and all the characters are drawn from a small village, with the single exception of Satan, to whom we believe universal citizenship is generally accredited. The hero of the story is Hans Kraft, a worthy young soldier who went to war and returned with his comrades to the native place some years after; this return is celebrated by a general good time, participated in by all the villagers, and it is upon this village scene of festivity that the curtain first rises. Hans Kraft enters and eagerly scans the crowd in hope of seeing his mother, but failing to see her, he makes inquiry and learns that she is dead.

The company finally disperses and Kraft, after wandering awhile through the wood, is approached by Satan, who persuades him to accompany him to the lower regions. Here Kraft is put to work, with his own consent, at keeping up the fire under the great kettle which contains the souls of the worldlings, and he is instructed not to allow any to escape. Satan then retires from the scene, but soon returns in the guise of a stranger. They engage in a game of dice in which the stranger plays for the liberation of souls, the result being that Kraft loses and all must be liberated.

Satan appears again in usual guise and commands the imps to cover Kraft with a dress of tar and hair resembling a bear robe (hence the name of the opera), and this dress is to be worn forever unless a woman be found who will betroth herself to the hero and remain true to him during three years of separation. If she be found Kraft may be restored to his former condition, may wed her, and be happy. The work ends in the above way and the only un-

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fortunate thing about this well written and interesting tale is that when set to music in the author's conception, which we are not at all disposed to criticise, it requires four hours for production. It is unfortunate, we say, because people who go to hear comic opera are not generally possessed of a zeal which cares to live through so much entertainment unless the quality of entertainment be altogether extraordinary. This degree of distinction is hardly to be assigned to the work in hand, but that the first performance in Leipzig was a decided success is a fact which we note with pleasure. At the conclusion of the first act a moderate applause indicated that it had been well liked, while the remaining parts were received with a spirit of warm enthusiasm. The composer and all who took part in the production were called before the curtain many times. As to the music of this opera, wherein the work of the orchestra is easily the chief matter for consideration, I confess to be exceedingly well impressed. In the earlier parts the treatment is very light, with most of the work assigned to a few wind instruments here and there, with the violins occasionally engaged at pizzicato. We waited eagerly for some time to know what was going to be done with the full orchestra, and this curiosity was only gratified a time or two during the first part. The writing becomes generally heavier as the opera progresses and a magnificent horn theme is used in the second act while the imps are dancing around the victim of their tar and feathers.

Here we must say that in the second and third parts a great deal of pretty music occurs which may be simply termed melodramatic, but which has left upon us no impression of striking originality; it is now remembered after one hearing only as "filling," but whether this is the fault of your correspondent or the music itself must be decided after later hearings. There are some very effective choruses to be mentioned and some which might sound effective when properly given, though they were so ragged and unbalanced here that we were actually in doubt whether they were aimed as full choruses, or choruses with some three or four voices as obligato.

Concluding, we note that in perhaps a half dozen places there is employed the same kind of contrapuntal figuration found in the Meistersinger Vorspiel, a style of writing to be classed among the most welcome and invigorating which a composer may employ.

A little business and much pleasure were combined on a trip made January 13th to Berlin, where the first thing in order was a visit to Otto Floersheim of the New York Musical Courier. This is a gentleman so rich in avoirdupois, so dignified in bearing, so gracious in conversation with a younger correspondent, and so pleasant and learned in his writings on musical topics, that I confess to having had some feelings of awe as I stood in his presence. In some roundabout manner, by the way, I had heard a few months ago that he wished to sell his interest in the Courier and retire to live in

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quiet at his old home in Aix-la-Chapelle, but I forgot to ask for a corroboration of the report. A letter of introduction next brought us for a few hours into the happy home of Manager Landeker, of the Philharmonic, where we found the gifted pianist, Clotilde Kleeberg, and her mother, of Paris, and the talented young violinist, Arthur Argiewicz, who has been for some years a protege of Mr. and Mrs. Landeker as well as a pupil of Carl Holir in the Hochschule.

This home is in the Philharmonic building where, on this evening, two concerts were given, one by the Philharmonic Orchestra, under Alexander Winogradsky of Kiew, who directed only Russian compositions, and the other was a recital by Clotilde Kleeberg. We heard the orchestra in a fine production of a symphony by Kalinnikow, then stepped over into the small hall in time to hear Kleeberg in two new and valuable piano suites by E. E. Taubert and Ed. Schutt. Time and space will not permit further comment on these compositions nor upon the beautiful playing of Kleeberg, who is one of the most popular pianists who comes to Berlin. Replying to inquiries made regarding a prospective American tour by this orchestra under Arthur Nikisch, Manager Landeker stated that it is almost certain that the orchestra will tour America early next year.

EUGENE E. SIMPSON.

A COMPARISON OF GREAT PIANISTS.

In the San Francisco Chronicle of January 22d Mr. Hugo Mansfeldt has an article entitled "An Analytical Comparison of Great Pianists," in which he brings into question the playing of Liszt, Rubinstein, Tausig, Paderewski and Rosenthal, the conclusion of all being that Rosenthal surpasses all pianists who have yet appeared and towers in technic far above even Liszt himself. Owing to the importance of the subjects his article naturally awakens some interest. Speaking of Liszt, he says:

"Liszt's period of brilliancy was at a time when piano-playing was more or less in its infancy; good pianists even were rare; what we consider now great pianists did not exist. So, when Liszt appeared, with his electrifying personality and compositions, he easily took the stand as the greatest pianist of his time without much labor. Liszt stopped his concert career at the age of thirty-seven; after that he appeared in only two concerts. This means that he stopped playing at the age of thirty-seven. What had he accomplished up to that time? Critics raved about him in the most exalted terms. This is not to be wondered at, as he was the first really great pianist they had heard, and his personality, together with his compositions, which contained what were then totally novel effects, caused them to go into rhapsodies over his playing.

"Liszt, as a man of the world, mingling a great deal in the fashionable aristocratic world, did not, probably, spend much time

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practicing. There was no need of it. He was easily the greatest pianist of his time, and the pieces written before his day were comparatively easy.

"As he wanted to be known to posterity as a composer, he spent the last forty years of his life composing. Nine-tenths of his compositions were never performed by him in public, and as he had no need to play them he did not practice them, consequently he did not enlarge his technique, as modern pianists necessarily do, for they are expected to play many of Liszt's compositions, necessitating an immense amount of practice with a corresponding increase of technique."

Already we have here several erroneous assumptions. One of the most important is that Liszt appeared in only two concerts after the age of thirty-seven. This is wide of the mark. While he did not play at concerts habitually, there were important occasions when he appeared as pianist many more times than twice after locating at Weimar. The most important misapprehension in this part of the article is in relation to Liszt's original compositions and the assumption that his technic was never equal to the task of playing his own compositions adequately. As a matter of fact, the greater part of Liszt's operatic transcriptions, his studies for transcendent execution and many of his transcriptions of the music of Berlioz and Wagner were made before he left the concert room. The studies in transcendent execution were worked out by him at the piano between 1832 and 1835 and were afterwards revised for publication by Breitkopf and Haertel, and had already been published some time when the thematic catalogue of his works was printed in 1835.

There is no reason whatever to suppose that Liszt at this time was not able to play on demand any of his pieces. Liszt's relation to piano playing was wholly peculiar and original to himself. A fine touch he never had, but a fascinating and delightful player he always was from his early boyhood down to his latest appearances. That his technic fell off in old age is very likely, and indeed it would be impossible that it should be otherwise, but those who heard him play at the age of sixty, sixty-five and seventy, testify that in spite of the apologies he made it was the best playing they had ever heard from anyone. William Mason declares that Tausig and Rubinstein could not begin to compare with Liszt, that everything they did Liszt did and much more besides. Mr. Emil Liebling, who was at Weimar some time in 1875 or 1876, says that Liszt could always play louder, softer, faster or slower than anybody else. All the important compositions of Liszt for the pianoforte were written some time before 1855, because they all figure in this thematic catalogue published in that year by Messrs. Breitkopf and Haertel. The sonata, which is one of the most impressive of all Liszt's works, and also one of the most difficult, was finished by 1851, and Liszt

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was in the habit of playing it to friends whose opinion he esteemed sufficiently.

The writer of the foregoing article has been misled by not being acquainted with the facts. Liszt's ambition as a composer took a higher range as soon as he began to know the works of Wagner, and he then produced his symphonic poems for the orchestra and his large choral works. This occupied his time at intervals up to quite a late period in his life. The number of piano pieces which he composed after 1851 was very small indeed, and none of the very difficult ones being in this list. All the illustrations of brilliant technic were written years and years before, when he was in the full possession of his powers at the keyboard.

Having attempted to put Liszt on the back seat in the manner aforesaid, the writer then goes on to mention Tausig, who came to Liszt as a young lad of fifteen or so and remained somewhat under his influence up to the time of his death, at the age of thirty-one. There are many different opinions concerning the playing of Tausig. From the compositions and arrangements which he left, his musicianship does not appear to have been of a particularly high order. He was probably able to play anything of Liszt's by practicing it sufficiently, just as were Bulow and Rubinstein, and this amounts to giving him a first place among the virtuosos living at that time. There is no evidence that the present writer is aware of for regarding Tausig as a dry and uninteresting player, as this article in the Chronicle does.

The article then goes on:

"Piano playing, it may be said, has two sides to it—execution, commonly called technique, and expression. A pianist's standard can only be measured by his technique. Expression is innate and does not vary much among the great pianists. I knew a little girl who, at the age of 8 years, played with the expression (correct insight and conception) of the consummate artist; but what distinguished her from a great pianist was her lack of technique, which is only acquired in the course of many years after practicing from five to ten hours every day."

In this paragraph we have the key to the whole conclusion at which the writer finally arrives, namely: that the greatest pianist who has ever appeared is Rosenthal, because he has more technique than anyone else. In point of fact, fluent technique is not the sole measure of the greatness of a pianist unless we extend the meaning of the term technique to include the entire art of tone production as well as mechanical fluency. The greatness of a pianist lies in his ability as an artist, that is to say, his musical conception, his ability to penetrate the composer's meaning and all its shades and nuances; and the technical ability to reproduce these meanings.

It is not true to say that expression is innate any more than to say that technique is innate. A young musician may have great

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natural musical feeling, but before such an one will arrive at a true artistic expression it will be necessary to train and develop the musical faculties, partly by a knowledge of the various departments of the theory of music, in order to strengthen the intellectual grasp of the matter; and partly by experience in interpreting a wide variety of works by the great writers. This part of the education of a pianist has to go hand in hand with that which has keyboard mastery for its more immediate object.

The Chronicle writer then goes on to say that inasmuch as Tausig died at the age of thirty-one while Rosenthal is already thirty-eight, it is evident that he has had eight years more experience than Tausig ever did, and consequently must play eight years better. Moreover, he says that Rosenthal has had to master all the technique which has been gained since Tausig's death and therefore that his powers must be greater, which, of course, is very nice for Mr. Rosenthal, if true. He also says that Rubinstein was in the zenith of his fame in 1884 when he gave five recitals which the writer himself and Rosenthal attended. He considers that at that time Rubinstein was practically in a rut, that he had settled his mind as to what constituted the proper reading for the important works of the piano, so that he contented himself with playing them in this way without seeking to arrive at any new effects. Rosenthal, on the contrary, he says, always tries to accomplish something new. He points out that Rubinstein had immense power, but Rosenthal has more, and Rubinstein immense speed, but Rosenthal more.

Having thus apparently established the position of Rosenthal above that of Liszt, Tausig and Rubinstein, he then takes up the case of Paderewski and points out the very obvious fact that Mr. Paderewski's technique is not particularly remarkable, although the musical quality of his playing and a certain amateurish sentiment are very strong features of it. From this he has no difficulty in placing Rosenthal above Paderewski. The remaining column and a half of the article is devoted to an amplification of the theme of Rosenthal's superiority and of the gigantic intellectual endowments which have enabled him to acquire this place.

The review has no disposition to belittle the position of Rosenthal. In certain points of technique he stands first of living pianists. In the combination of speed and power he is probably first. In purely musical qualities, he is a player of great intelligence and study but not of phenomenal original endowments. There is a question whether, if we cared to reduce piano playing to a matter of speed, Rosenthal would be entitled to first place; and there is no reason at all to believe that if Liszt were to return to the concert stage, with his long black hair and his powers of early manhood, he would be compelled to take a back seat by this young giant from Roumania.

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SONATA RECITAL.

The third Sonata Recital given by Mr. Leopold Godowsky and Mr. Theodore B. Spiering took place in University Hall, January 18, with the following program:

Arthur Foote—Sonata in C minor, opus 20.
Brahms—Sonata in A major, opus 100.
Saint-Saens—Sonata in D minor, opus 75.

The Sonata in C minor by Arthur Foote of Boston is a melodious work with more than a suggestion of Mendelssohn, a work to hear with pleasure and remember with respect. The gem of the evening was the Brahms Sonata in A major, op. 100, which is a peculiarly beautiful work, but not so strong in contrasts as most works by this composer. It is very elegant and charming in its moods, and it was played beautifully on the present occasion. The most brilliant work of the evening was the last on the program, where both the piano and violin parts rise to great difficulty. It is peculiarly brilliant and attractive work. The playing throughout the program was exceedingly enjoyable. It would perhaps have been better if both of the artists had known their music as they are in the habit of doing when giving recitals, instead of employing notes; but granting this concession, which our ancestors have handed down to us in the case of chamber music, the performance was a most admirable one and extremely important for students to hear.

PIANO RECITAL BY MME. CARRENO.

On Thursday evening, February 23, Mme. Teresa Carreno gave her first piano recital of the present season with the following program:

Organ Fantasie and Fugue in G minor, Bach-Liszt.
Sonata, "Quasi una Fantasia," Op. 27, No. 1, Beethoven.
(a) Nocturne, Opus 62, No. 1, Chopin.
(b) Barcarolle, Chopin.
(c) Scherzo in B flat minor, Chopin.
Variations and Fugue (on a theme by Handel), Brahms.
(a) Impromptu, Opus 90, No. 2 (Liszt's Edition), Schubert.
(b) Etude de Concert, MacDowell.
(c) March Militaire, Schubert-Tausig.

It is pleasant to record that on this occasion the accomplished artist played with all her former fire and musical skill. Inasmuch as the pieces in this list, with the exception of one by Brahms, have been in her repertoire any time these fifteen years it is hardly to be expected that anything very new or striking would be evolved on the present occasion. The Sonata in E flat, Op. 27, No. 1, is worth playing to anyone who desires to know musically all that Beethoven has done; but for those who merely wish to know the best Beethoven has done, this Sonata affords very little information. The first part of it is musical and enjoyable; the rest of it is rather thin. The finale was supposed to have gone out with the dodo, but it seems not.

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It was greatly to Mme. Carreno's credit that she should undertake so modern and so excessively difficult a work as the Brahms variations and fugue on the theme from Handel. Her playing gave evidence of much study, but the results attained were not wholly satisfactory. In the first place, she omitted the repeats in all the variations, with the view apparently of shortening the performance. It was a great pity to make this change, because each variation is short and very individual in its mood, and when the repeat is omitted the listener does not get fairly into the mood of the variation so as to enjoy it. Thus the variations become a succession of surprises without anywhere the comfort that comes from a repeated impression, where you feel at the outset that you have already heard the worst on this branch of the subject, and so you compose yourself to hear it comfortably. If the present writer had been advising Mme. Carreno in the selection of a Brahms piece for study, he would have recommended the Paganini variations, because these are primarily virtuoso, whereas the Handel variations are primarily musical and excessively illusive in their moods and in their complications of rhythm. It cannot be said that in either of these two respects the interpretation of Mme. Carreno was wholly satisfactory. On the other hand, her brilliant playing was something marvelous to hear. Nobody else has such octaves and such sustained power with the wrist, and nobody else understands better how to produce a brilliant and startling effect. There is in her playing a momentum which is very rarely realized in the playing of any artist. Along with this we have touches of sentiment and womanly caprice, such as all the world has known this long time and praises in every quarter of the habitable globe.

SECOND GODOWSKY RECITAL.

At his second recital in Chicago this season Mr. Godowsky gave the following program:

Brahms—Twenty-five Variations and Fugue, upon a theme by Handel.

Wagner-Rubinstein—"Siegfried and the Phine Daughters," from the "Gotterdammerung."

Liszt—Sonata in B minor.

Chopin—Impromptu in F sharp, Op. 36; Scherzo in C sharp minor, Op. 39.

Chopin-Godowsky—Black Key Study, arranged for left hand.

Henselt—"If I Were a Bird" (concert transcription by Mr. Godowsky.

Liszt—Waldesrauchen.

Weber-Tausig (with additions by Godowsky)—Invitation to Dance.

This formidable and interesting succession of pieces he played in two groups, the first act ending with the Liszt Sonata, after one

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hour and twenty minutes of playing. The second set of pieces was much shorter, and all were light, pleasing and brilliant. It was the general verdict of the listeners that in this combination Mr. Godowsky had been very successful in putting together a combination of important piano works of the highest possible artistic character. Destructive criticism, indeed, might get in its work all through the first part. It might say that the Brahms variations are for technic, and too difficult to be pleasant hearing; also, that the Joseph Rubinstein transcription of Wagner's "Rhine Daughter" music would better be left to the orchestra, which can do it far better than the piano. It would also say that the Liszt sonata is far-fetched and unpopular. All of these charges might be sustained plausibly to the non-musical.

There is something to be said on the other side: First, that if we are to hear a really great artist, we will not hear him in a proper sense unless it be in pieces calling for highest powers. It is not a question of display of technique. The Brahms-Handel variations are extremely beautiful and musical as well as masterly. They are seldom played, but there will be a great future for them. They are more masterly and beautiful than the famous "Thirty-two Variations" of Beethoven, which critics have tolerated during the first third of this century and have raved over during the last two-thirds. The fugue is a peculiarly masterly combination of musical and learning.

Joseph Rubinstein simply transferred Wagner's orchestration to the piano. His transcription is enormously difficult, although technique is never displayed in it. What it calls for is a perfection of what is commonly called "technique" (facility, fluency, etc.) combined with tone color of most diversified character. When these qualities are brought to its interpretation it is a piece which illustrates the modern conception of piano-playing more completely than scores of Liszt rhapsodies, Tausig transcriptions and the like. Add to this the sonata of Liszt, which is a very rhapsodical piece, more approximating the sonata form than actually completing it, but at least a veritable symphonic poem for the piano—a tone-poem requiring absolute musical quality in the player, combined with a technique so great and masterly as to play the work with entire forgetfulness of its very great difficulties, and an entire absence of sensational display. It follows, therefore, that in this hour and twenty minutes of playing, provided the master be equal to his task, is given an extremely rich and graphic illustration of piano playing in its newest and most legitimate development. And there are few hearers so dense as not to find in it many and many moments of lovely and most inspiring effect.

Of the last part of the program it is not necessary to speak, since all the pieces are well known and universally pleasing, except to add that in modifying the Chopin study and the Henselt "If I Were a

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Bird," Mr. Godowsky has done something entirely different from merely "arranging" them for left hand exercise. While he has done this he has also added new treatment which not only enlarges but heightens the beauty of the originals.

At all events the program will be recognized by real music lovers as phenomenally full of illustrations of music and pianism.

CONCERT ORGAN IN STUDEBAKER HALL.

On Friday evening, Feb. 24, the large concert organ erected by the W. W. Kimball Company in Studebaker hall was formally dedicated with a fine musical program, in which a number of prominent artists took part, to the pleasure of a very large and fashionable audience. As this organ is in many respects an interesting and important illustration of progress in a very difficult province of musical art, it naturally invites comment. The organ is of three manuals and pedale, with the following liberal appointment of resources:

Great Organ—Thirteen sounding stops, including four ranks mixture and a 4 ft. reed. There are two open diapasons of 8 ft., six stops of 8 ft. in all.

Swell Organ—Sixteen sounding stops, all running through, including a 16 ft. reed, and no less than ten 8 ft. stops, including three reeds.

Choir Organ—Twelve stops (including carillon), of which six are of 8 ft.

Pedal Organ—Eight stops, including one of 32 ft. The couplers and adjustable pistons are full and ample.

The many points of novelty involved in the mechanism of this organ, its large size and ample appointment of solo stops and the illustration it affords of the ambition and progress of a leading Chicago house, make the opening of this instrument a matter of unusual interest.

It will be remembered that about eight years ago the W. W. Kimball Company attracted considerable attention by advertising portable pipe organs. These instruments were so completely constructed and the pipes so securely fastened in place that a complete pipe organ with pedals and a variety of stops could be packed into a sufficiently small case to admit of passing through an ordinary door. It could be enclosed in a packing box and shipped by rail and set up at the point of destination without the intervention of an expert. This result was made possible through a number of highly ingenious and novel inventions. All of these organs were operated upon a tubular pneumatic system which did away with all the old-fashioned action except the small valves under the pipes, and saved a great amount of space, besides affording very quick speech. After eight years of use, this system, which was entirely

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original with the Kimball Company, has proved itself available even where the distance between the keyboard and the pipes is very considerable, as, for instance, seventy-five feet. No springs are used to keep the valves in place and little or no air is blown through. The valves are opened and closed by varying air pressures, and the transmission is simply that of a pulse of intensity—a wave in other words, and not a current. This system of condensed organs and of complete appointment for chamber use and small churches was pushed to a very considerable development for about four years until at the present time the Kimball Company is building a two-manual organ with complete pedal with six manual stops and two pedal stops, the whole occupying a space about five feet deep by eight feet wide, and affording an unusual variety of pleasing effects. The instrument is especially strong in that point where small organs have almost invariably been weak, viz., in soft effects, the adjustment of the swell box being so perfect that the distant effect of the swell stop is as well realized here as in the large organs of the first class. This instrument can be packed and shipped in segments and set up by an ordinary mechanic without the need of additional tuning.

The tendency in all this experience was to undertake organs of larger and larger dimensions as the remarkable merits of these instruments became known. Accordingly about four years ago they entered upon the construction of church organs, at first of a smaller variety selling for about two thousand dollars, and later in larger and larger denominations. The largest yet erected is a first-class organ suitable for concert use, in a Jewish temple at Washington, D. C., which has upwards of fifty sounding stops and a marvelous appointment of combinations and mechanical accessories. This instrument has attracted very wide attention from connoisseurs in the art of organ building and its excellence has been certified in the highest possible terms.

The organ in Studebaker Hall is not quite so large as that at Washington, but is, nevertheless, a first-class organ in all respects, having forty-nine sounding stops, of which no less than eight are in the pedal; the coupling system is very full, having in addition to the usual couplers of the pedals to the different manuals and of each manual to the other an octave and a sub-octave coupling. The touch is extremely light and prompt, there being no difference when all the keyboards are coupled together. This is the result of the pneumatic coupler recently perfected by the Kimball Company. By means of a thorough extension of automatic devices, couplings can be applied to an unlimited extent, and with very little consumption of space, and without in any way affecting the reliability or weight of the touch in any part of the instrument to which they are applied. In consequence of the use of this action and this system of couplings the organ in Studebaker Hall occupies

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but little more than two-thirds the space which would have been required under the old system of construction with trackers, roller boards and the like, or with the pneumatic lever. This mechanism marks a climax of experiments extending from Samuel Barker's "pneumatic lever" in 1835 up to the present. Previously to that time the touch of a large organ was almost impossible for ordinary fingers, so heavy was it when the couplings were in use. Moreover, the trackers made long actions very bulky and uncertain, and much affected by weather. Until quite recently the electric action has been regarded as the simplest means for conveying key-impulses a long distance (such as 100 or 125 feet), and accordingly it is often used in spite of its exasperating unreliability in practice. Careful experiments with the Kimball pneumatic, however, show that this system is practicable for any distance yet tried, and without perceptible impairment of promptness of speech. This action, it should be added, is quite new with this company, and its various elements are covered by letters patent which restrict its application to their own work. It is certainly a gratifying circumstance that a Chicago firm should have made this highly important and striking improvement in the mechanism of the oldest musical instrument known to modern art.

In spite of all that has been done by the French and the American builders for improving the mechanism of the organ and bringing its resources within ready command of the organist for virtuoso purposes. The organ still remains in all essential respects what it always has been, namely, a piece of hand-work in which each separate detail has to be fitted to every other by the skilled and artistic oversight of an expert. A stop, as is well known, consists of a certain number of pipes voiced alike. In this case the voicer has for his problems, first, to obtain the proper tone color for the stop he is voicing, and second, to duplicate that color with every note of the entire scale of fifty-eight pipes. The like happens in the voicing of every stop throughout the instrument and the consequence is that large organs cost much more proportionately than small ones, since the greater the variety of stops the greater the demand upon the artistic skill of the builder and the greater the care which has to be taken not to overstep the narrow bound between similar shades of tone color. It is the same thing for the ear as the demand upon the eye of the lady who matches a large number of shades of ribbons, with the additional disadvantage of the organ voicer that he has to color his ribbons himself, whereas the lady has only to pick hers out of an assortment already colored. It may be well to say farther that every large organ is viewed with interest and with a certain apprehension by the organist until it has been carefully tried in all its parts, since long experience shows that it very rarely happens that perfection is found in all or any considerable number of the stops in a large organ.

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The experts of the Kimball Company have recognized this difficulty from the start and have devoted themselves to the necessity of large organs with the thoroughness characteristic of their business style. In the progress of the experiments they have made, in which, of course, they have taken advantage of everything that has been acquired by previous inventors, they have found it necessary to adopt different standards of metal for different tone qualities and in every way to assist the voicer as much as possible by scales and by the choice of material; because experience has shown that the voicing itself (by which is meant the regulation of the wind supply at the mouth of the pipe) can only influence the resulting sound waves within certain limits, which must be assisted by differences in the scale of the pipe and in the texture of the walls, certain metals being more favorable to minute subdivision of the sounding wave. Thus the full string tone stops are made of ninety per cent tin, the diapason of a smaller percentage of tin; spot metal is used for many stops, and so on.

The concert at the opening of this organ did not amount altogether to as full an exposition of the merits of the instrument, since all the organists played from set pieces, in some cases chosen with little regard to tonal variety. But in so far as could be judged by an examination and by a careful hearing on this occasion, the instrument is of solid and very satisfactory tone quality and the solo stops, as well as the foundation effects, are very satisfactorily accomplished and of artistic quality.

Space forbids detailed mention of the musical program of this occasion except to say that it consisted of some interesting piano playing by Mr. Emil Liebling, in which the Chopin Fantasia, op. 49, was the most important number, and extremely well received by the audience; some very artistic singing by Mr. Charles W. Clarke, in the "Pagliacci" prologue and songs by Tschaikowsky, and organ pieces by Mr. James Watson, Dr. Louis Falk and Mr. Harrison M. Wild, all of whom are excellent players. Mr. Wild's playing was particularly artistic.

THIRD SHERWOOD RECITAL.

Mr. W. H. Sherwood gave his third recital of the present season before quite a good audience, among which the striking face of Sauer was warmly observed. The program was this:

Beethoven, Sonata Appassionata.
Chopin, Mazurka in B flat, Nocturnes in C sharp and D flat.
Ballade in A flat.
Schumann, Etudes Symphoniques.
Raff, Maerchen, Cavatina, March from opus 91.
Schubert-Liszt, "Hark, Hark the Lark," and "Erl King."

The playing throughout was received by the audience with tokens of approval and Mr. Sherwood was recalled several times. Some

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strictures made in a former issue of MUSIC having been taken in bad part and perhaps misunderstood by some of Mr. Sherwood's friends (though Sherwood himself welcomes criticism if he believes it honestly meant), I take this occasion to say that it was not my meaning to declare this artist no longer capable of playing piano recitals acceptably. Such an accusation would be absurd on the face of it, concerning one who has occupied so honorable and important a place in American music for more than a quarter of a century. Therefore I testify with pleasure to Mr. Sherwood's apparent sincerity of purpose, hard study, and experience. In his playing there are certain elements worthy of high commendation—especially his ability in many cases to establish the mood intended by the composer. This was noticeable in his playing of the Chopin nocturnes, in some of the variations of the Schumann work, and doubtless also in the later parts of the program, which I was unable to hear.

On some other points I do not find myself in full sympathy with this artist, whose playing has been known to me for more than twenty-five years. Especially I object to his rubato, as excessive. For instance in the Beethoven sonata, the andante was seriously impaired as to its repose and symmetry by this kind of treatment. Neither do I like so much appearance of being about to do a very difficult and perhaps an impossible thing. The art which conceals art I like better. But there is no question of the standing of this virtuoso. The only question is whether he has still room and time for improvement. I think perhaps there might be. M.

ROSENTHAL RECITAL.

Saturday afternoon, February 4th, Mr. Moriz Rosenthal gave his third recital in Central Music Hall, with the following program:

Mozart—Sonata, A major.
Chopin—Sonata, B minor, op. 58.
Weber—Aufforderung zum Tanz.
Schubert—Moment Musical.
Chopin-Liszt—Chant Polonais.
Henselt—Berceuse.
Henselt—Si Oiseau j'etais.
Rubinstein—Toreador et Andalouse.
Liszt—Tarrantella ("Massaniello").

The playing on this occasion, which the present writer was unfortunately not able to hear, is spoken of by good judges as having been remarkably interesting, and, as was to have been expected, very brilliant. The program contained no composition of extraordinary difficulty, and the idea of connecting Rosenthal with the Mozart sonata is certainly piquant. To do him justice, however, he treated it with great sincerity and made all the effect possible with the music, and probably rather more than Mozart intended. His best work is said to have been in the Chopin sonata, where there

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is great room for brilliant and masterly playing. The Liszt arrangement of the Tarantella from "Massaniello," which concluded the program, is a piece of unmitigated rubbish. Mr. Liszt, as already mentioned elsewhere in this and other places, was a musical genius of a very high order and as a pianist even more sensational than Mr. Moriz Rosenthal. With the good nature of his early life and an underlying desire, no doubt, to make as much money as convenient, he was in the habit of playing rubbishy transcriptions of operatic themes, in which the most inexperienced listener could detect his own familiar tune among the pyrotechnics of Liszt's execution. It would be very wrong, however, to judge Liszt as a composer by his operatic transcriptions, and particularly by the "Don Juan," "Somnambula" and "Massaniello." Their only excuse is that from a musical standpoint they are very little worse than the Herz variations which were in vogue at the time when they were composed. Liszt is to be judged by his original studies, his sonata, and his ballads for piano. These are works of the first order. In the first program of this series Mr. Rosenthal played the Paganini variations of Brahms and his own Vienna Carnival, which is spoken of as very brilliant and also a worthy successor to Liszt's show pieces.

HOW REMENYI'S PLAYING IMPRESSED HIS DAUGHTER.

For three years, from 1892 to 1895, I was the traveling manager, under the immediate direction of H. B. Thearle, of Chicago, of the world-famed violinist, Edouard Remenyi, lately deceased. At the close of the spring season of 1893, Remenyi went to Paris to close up his business affairs there, preparatory to bringing his family to this country. His family consisted of wife and two children—a son and a daughter—twins. Previous to going to Paris Remenyi had conceived the idea (from what source I was never able to discover) that his daughter was a great singer and that to add her to his company would be another great attraction, besides supplying the parental coffers with an additional salary of fifty dollars per week, with the prospect of its being doubled and trebled in a short time. On reaching Paris Remenyi at once cabled Chicago that his daughter was a "star" and on the strength of this Mr. Thearle ordered his printing for the entire season, paying special stress on the addition to the company of "Miss Adrienne Remenyi, daughter of the great virtuoso, prima donna soprano," etc. Well, to make a long story short, Remenyi and his daughter arrived in Chicago, the other members of his family settling in New York. We opened the season at Sterling, Ill. It should be added here that, while not much of a singer, Miss Remenyi, in a general way, had inherited much of her father's musical talent. She had heard the world's greatest artists in Paris and was therefore a very competent critic. Strange to say, however, Miss Remenyi had never heard her father play on

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the violin professionally or in public and but a few times at home, as the virtuoso had not been at home a whole year all put together from the date of the birth of his children up to this time. So when the famous player stepped out on the stage the daughter, who was sitting close to the writer, was all curiosity and attention. Remenyi scored an immense ovation, as he always did, and was obliged to respond to a most flattering encore. It was here that the daughter turned to me and said in very broken English and in the calmest and most deliberate manner: "My fadder he play very well."

On numerous occasions, when Remenyi became especially enthusiastic over his own playing, as he often did, I related this incident to the company present and it afforded no little amusement to all except the violinist himself, who never seemed to appreciate the humorous side of the incident. He was always so accustomed to seeing every one go wild over his playing that he could not understand why his own daughter should be less enthusiastic than the rest. My own opinion is that Remenyi's daughter had heard such good things all her life that her father's playing did not strike her as being anything extraordinary. To her mind he simply played "very well." EDGAR WALLACE CONABLE.

Colorado Springs, Colo., Feb. 6, 1899.

THE ELLIS GRAND OPERA.

The season of the Ellis Opera Company was distinguished by the appearance of two artists of wholly exceptional powers, Mme. Melba and the new tenor, Mr. Alvarez from Paris. Mme. Melba is at the present time one of the most beautiful singers in the world. Her voice is of singular purity and of telling quality and her use of it in almost all instances perfectly satisfactory. There have never been upon the stage many artists more highly gifted than she. I notice, however, that her drawing power during the present season is somewhat impaired. There was a time a few years ago when the name of Melba was sufficient to crowd the house, even with very meager support. In the present season this has not been the case and I find it very remarkable considering the fact that her voice is quite in its prime and her art is perfectly satisfactory. I suppose it is to be accounted for by a lack of the dramatic quality in her temperament. All her acting has been learned with effort and industry and it lacks the temperamental charm which Mme. Calvé illustrates in such a distinguished manner.

Who can tell what it is in a voice which makes all the world run after it? It does not seem to be entirely the purity of the tone. There have been very many beautiful singers who have never been great drawing cards. One of the purest voices which I remember in Chicago was that of Mme. Marimon, who never entirely succeeded with the public. On the other hand, some singers with

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excellent drawing powers have shown serious vocal defects. For instance Christine Nilsson at one time had an enormous success with the public while the critics were quite freely commenting on her vocal defects. It was much the same way with the late American singer, Emma Abbott, who was regularly condemned by the press as a fraud of distinguished magnitude at the very time when she was filling the house every night. After reading the newspapers in the morning she used to comfort herself by saying, "Well, after all, if I cannot sing I do seem to draw." And the half million of money or more which she left at her death shows how well her drawing powers had stood her in stead.

Even Mme. Patti was criticised in her prime for imperfection in her florature, but Patti broke all records in the matter of drawing, her own magic powers with the most meager support enabling her to fill any hall that could be procured at fabulous prices for tickets. Fourteen or fifteen thousand dollars have more than once been paid for performances by this artist. We have several very fine American singers who are only moderately successful with the box office. Among them are Mme. Emma Eames-Story, whose voice is scarcely if at all inferior in purity to that of Melba herself. Her singing is always admired by all who understand this form of art, while at the box office she is only a power of the second magnitude. With Mme. Nordica it is much the same. In short, to stand in the highest place at the box office demands of a singer a very unusual personality and a combination of powers in which voice, temperament and personal charm combine.

The latter element, however, is one of doubtful standing at the box office if we remember the case of Christine Nilsson, whose temper occasionally got the better of her even in public, and she has been known to kick the piano stool in a highly vicious manner before an audience of the first-class and largest size.

To return to Mme. Melba, we have in her case an artist who is very largely self made. A young Australian girl, singing in church, playing the organ, teaching school, a truly American faculty enabling her to do well almost anything she undertakes. She attracted so much attention as a concert singer that she was enabled to go to Paris to study with Marchesi. This great teacher immediately recognized the quality of the organ submitted to her, and under her careful tutelage Mme. Melba was very soon prepared for the career of international triumphs which has been hers during the last ten years. I remember that when I accompanied the late celebrated violinist, Edouard Remenyi, to the opera in London he was very much astonished to find what a beautiful Juliet Mme. Melba had become. It seems that about eight years previously she had been singing in his concerts in Australia as Mrs. Armstrong, her former name. Remenyi had always admired her voice and her jovial and irrepressible disposition, and had predicted a future for her; but

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the future she had acquired for herself far surpassed any of his visions, and he was as delighted as a child at the welcome she had from that distinguished audience, for it was the very height of the London season with the house crowded in every part.

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It is by no means easy to pronounce a definite opinion upon the new tenor, Alvarez. In some respects he is one of the best tenors of the last twenty years, but I am not sure that I agree with the Boston critics in claiming for him this high rank in all respects. Of medium height, a fine stage presence and an agreeable personal appearance, he is a highly accomplished artist and well versed in the leading roles. Either by good fortune in the choice of teachers or by his own genius he has added many new elements to the traditional business of his role. These in some instances, as in Don Jose in "Carmen," are of such importance as to stamp his interpretation with the impress of originality. His voice is unquestionably a tenor organ of the first class, full, rather large, and in its best moments sonorous. Like all singers trained in France he makes great use of mezza voce, which he manages with consummate skill, with only one exception. This unfortunately is a very serious one. He is liable to sing a very little below the pitch when he sings softly. This trait was noticed in him by very many good judges during his Chicago season, although I did not hear it mentioned in Boston. It may have been due to the local climate or to a misunderstanding of the acoustic qualities of the Auditorium. Nevertheless in the garden scene in "Faust" he was the most satisfactory of any singer of recent years, far more so than Jean de Reszke, whose voice has not the perfect timbre for this music. The combination of Alvarez and Melba in the garden scene made this performance one of very great distinction. It was a privilege to have heard it. His Don Jose was a phenomenally strong impersonation—and fine-looking as well. He must be a great Othello.

* * *

In these latter days of the Ellis Opera the German side of the house appears to be falling somewhat in the rear. Two Wagnerian performances were given in the Chicago season, the "Tannhauser" and the "Siegfried." In the latter the central figure was Kraus in the title role. This artist has a splendid physique, a powerful tenor voice, not unmusical, but rarely sympathetic, a somewhat wooden style of phrasing and a self satisfaction which would entitle him to a high rank on Olympus. Seeing that he evidently enjoyed his own Siegfried so well it was a pity not to sympathize with him more fully. This performance suffered also from inefficiency in several of the other roles. The role of Mimi was taken by a singer who gave a whining and exaggerated performance. The role of Wotan by Stehmann had not sufficient solidarity for the audience.

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As these three persons had to carry the first two acts of the opera, it is evident that with a Siegfried of insufficient validity, and with the next two artists of quite evident invalidity, the performance was somewhat tedious. Of course, the late Mr. Richard Wagner is entitled to a full share of the credit for the langweilishness of this opera, in which during the first act we spend an hour trying to arrive at the sword song, and in the second an hour for the sake of the scene of the forest bird. The third act has in it something more of human interest, since here the old maid Brunhilde is awakened from her twenty years slumber to embrace the coming man, the hero who was not afraid of the terrible fires which surrounded her. Brunhilde on this occasion was represented by Mme. Gadsai, whose beautiful voice made her a very charming representative of the role. I did not find it so commanding as the Brunhilde of Mme. Lehmann when she was at her best, but it is a remarkable Brunhilde nevertheless.

The opera on this occasion was directed by Damrosch, concerning whose work in this capacity so many different opinions prevail. Mr. Damrosch seems to be an artist who secures a good general conception of the music and a fairly smooth performance, which, however, is too often lacking in incisive moments. His treatment of the orchestra is criticised by careful hearers as failing to bring out the leading themes with sufficient clearness. By this I do not mean the great unavoidable themes which usurp the entire musical scene whenever they appear, such as the sword motif, the valkyrie or the Walhalla motives, but the smaller and less obtrusive melodic themes which are so abundant in the score. Were the same treatment to be applied to the "Gotterdammerung" as he applied to Siegfried half the interest of the score would be lost through the failure of these allusions to other parts in the "Ring" to come to audible expression.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

The Music Teachers' National Association will hold its twenty-first meeting in Cincinnati on June 21-23, inclusive, preceded by a delegate meeting on the 20th. The specialty of this meeting will be an exclusive program of compositions by American composers. The Cincinnati Symphony Orchestra, under Mr. Van der Stuecken, and several local choruses will assist. There will be three evening concerts in the large Music Hall and in the afternoons there will be recitals for piano and voice, organ and voice and a chamber concert. The mornings will be devoted to essays and discussions of musical topics.

There is very great interest shown by the Cincinnati musicians in this meeting and the officers intend to make it the greatest success in the history of the association. Cincinnatians are responding

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liberally by contributions to help make this meeting a financial as well as an artistic success.

List of officers of the M. T. N. A.: President, Arnold J. Gantvoort, address, College of Music, Cincinnati; vice president, Carl G. Schmidt, 81 South street, Norristown, N. J.; secretary, Philip Werthner, Walnut Hills Music School, Cincinnati; treasurer, Fred A. Fowler, 850 Chapel street, New Haven, Conn.

Program Committee: Frank Van der Stuecken, chairman, College of Music, Cincinnati; Bush W. Foley, Methodist Book Concern Building, Cincinnati; Wm. E. Mulligan, 487 Fifth avenue, New York; Henry Froelich, Auditorium Music School, Cincinnati.

Executive Committee: E. W. Glover, chairman, Methodist Book Concern Building, Cincinnati; Walter Henry Hall, St. James Church, Madison avenue and Seventy-third street, New York; Louis Ehrgott, Fourteenth street, Cincinnati; Miss Bertha Baur, Conservatory of Music, Cincinnati.

Among the American works selected for performance are the following:

Symphony, "Tristram," T. Strong.
Divertimento, Loeffler.
Lochinvar Aria or Melpomene, Chadwick.
Symphonic Prologue, "William Radcliffe," F. Van der Stuecken.
Piano Concerto, H. H. Huss.
Aria, "Montezuma," F. G. Gleason.
Indian Suite, MacDowell.
Prelude, "Oedipus," J. K. Paine.
'Cello Concerto, V. Herbert.
Elegy, A. Gorno.
"The Dreamking and His Love," H. W. Parker.
Scherzo, Beck.
"Hiawatha's Wooing," Foote.
Vorspiel, "Kenilworth," B. O. Klein.
Overture, "Star-Spangled Banner," Kaun.

FOR MUSICAL CLUBS.

Rockford, Ill., Feb. 19.

My Dear Mr. Mathews:—I have just a little news of the Federation of Musical Clubs for MUSIC for this month, but think I can send you much more next month if you wish it.

The biennial is to be held in St. Louis May 3d, 4th, 5th and 6th. The local board of St. Louis have made plans to entertain all delegates, including officers, directors and chairmen of committees. Visiting members will find the West End Hotel, $2.00 to $3.00 per day, American plan; Beers Hotel, $1.00 per day, European plan, and the Grand Avenue Hotel, $3.00 per day, American plan, the must conveniently located.

On Wednesday evening, May 3d, there will be a concert given by the very best professional talent of St. Louis, followed by a re-

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ception to the delegates, the receiving party to consist of the officers of the Federation, the honorary president (Mrs. Theodore Thomas) and the president of the local board, the members of the local committee to act as entertaining committee to introduce delegates to each other and look after the general welfare of the delegates.

Clubs are coming into the Federation fast, the youngest club to apply for membership being the Liebling Club of Rockford, Ill. This club consists of forty children between the ages of ten and fourteen. They are working hard to stimulate an interest among children in music.

Every federated club is asked to send a musical representative to the biennial. In this way an opportunity will be given to study the work of the amateurs of the country. I will give you more next month. Most cordially yours,

MRS. CHANDLER STARR,
First Vice President N. F. M. C.

MINOR MENTION.

Mr. R. A. Lucchesi seems to have made a very pretty bargain with Mme. Carreno to the effect that he would dedicate to her his concerto Romantico with the understanding that she will play it in Berlin at a later date. Such are the dangers of eminence.

In a former notice of the recitals of Miss Marie Benedict mention was made of her students' programs devoted to pieces of moderate difficulty and the impression was conveyed unintentionally that this was the principal part of her work. Such, however, is not the case, as the following artist's program will show:

Beethoven, Sonata Quasi una Fantasia, Op. 27.
Brassin, Nocturne in G flat.
Moszkowski, Valse, Oeuvre 34, No. 1.
Chopin, Etude Op. 25, No. 9; Fantasie Impromptu, Op. 66; Etude Op. 25, No. 9.
Liszt, Concert Etude in D flat.
Schubert-Liszt, Hark, Hark, the Lark.
Wagner-Liszt, March from Tannhaeuser.

The Spiering Quartet has been very successful in its out of town concerts this year.

The orchestra of the Chicago Conservatory gave a concert January 27th under the direction of Mr. Theodore Spiering, with a program consisting of the overture "Marriage of Figaro," by Mozart, a piano concerto in D minor by Mozart and the Schubert Symphony, No. 5, in B flat major. The playing was extremely creditable to the director and to the institution.

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As an illustration of the standard of music which is being maintained by conservatories in some of the smaller towns, the following numbers were played at the conservatory in Carrollton February 19th by Miss Ethel Davis, in a recital for graduation:

Saint-Saens-Bach, Gavotte.
Ludwig Schytte, Over the Desert.
F. Liszt, The Nightingale.
R. Schumann, Novelette, Op. 21, No. 1.
Chopin, Study in G flat, Op. 10, No. 5.
Chopin, Ballade in A flat, Op. 47.

Surely a very creditable list.

On the 21st of February Prof. B. D. Allen of Beloit College gave in the chapel a lecture on Schumann, with the following illustrations: Two selections from Paradise and the Peri—the Chorus of Houris and the Requiem; Slow Movement from Symphony in C for the organ, four hands; Even Song; Violin Sonata in A minor, Second Movement, and Gypsy Life, chorus and solos.

The orchestra of the Chicago Musical College gave a concert under the direction of Mr. S. E. Jacobsohn, February 7th, with a program consisting of the overture "Maritana," by Wallace; Dolores Waltz, by Waldteufel, two selections from Borowski-Crepuscule and Serenade, and the Marche Cortege (Queen of Sheba) by Gounod. In addition to this they accompanied the Concerto, Op. 16, by Grieg and the Scherzo from Concerto by Litolff.

Mr. Edward MacDowell gave a very long and varied piano recital February 4th before the Amateur Club. The program contained among other things his second sonata and eight or nine of his studies. As usual, his charming personality and delightful playing made a very fine impression upon the audience, which, for better or worse, was composed almost entirely of ladies.

An important song recital was given under the auspices of the University of Kansas at Lawrence, February 16th, by Mr. Joseph A. Farrell, baritone, with important assistants. The program contained selections from Italian, French, German and English schools. The Italian began as far back as Scarlatti and culminated with a concerted piece from "La Traviata." The German school contained selections from Brahms, Schumann and Rubinstein, the English words of the latter, strangely enough, being by Dudley Buck. The whole affair was brought down to date with a selection from Mme. Lehmann's "In a Persian Garden."

They are having some interesting pupils' recitals at the American Conservatory in this city, as a program given February 28th clearly

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shows. There were selections from Bach, Paradies, three pieces from Paderewski, two by Chaminade, and the Cappriccio Brillant by Mendelssohn. So much for the piano, which was played by Miss Robyn. The vocal part by Miss Dudley was even more full, containing not less than eleven songs by writers all the way from Schumann down to the present time.

In the Shakespearean comedy of The Tempest it happens that one of the wandering sailors overtaken by the violent storm which Prospero has aroused, crawls under the gaberdine of Caliban, saying as he disappears, "Misery makes strange bed-fellows." Something like this strikes me as I look over a program occasionally from a far-away college. For instance, here is one from a university in Florida where a solemn occasion is commemorated in highly varied manner. The program opened with the Wagner-Liszt arrangement of the Pilgrim Chorus on the organ. Then followed some solos and a trio from the second act of the opera, "A Night in Granada" by Kreutzer. This is followed by a Haydn trio for violin, piano and 'cello. Then a tenor duet from Nicolai, a chorus from Offenbach, an organ selection consisting of the andante from a sonata in D by Beethoven, and a largo by Guilmant. Then a duet, "O, That We Two Were Maying," by Smith (identity not stated), and a violin concerto by Mendelssohn. A male quartette, "selected" (perhaps the other numbers were drawn for), the Beethoven "pathetic" sonata, and the chorus from Barnby, "The King All Glorious." If these pieces were well done this was probably a very enjoyable function, and above all things one could not impugn the variety displayed.

There must be an immense amount of comfort in teaching the piano and voice both, since one can relieve an over-strained attention so comfortably. I have before mentioned the interesting recitals given at the studio of Mr. Foerster in Pittsburg. Here is another program consisting, in the following order, of two songs by Chadwick, one by Foerster and one by Brahms, a Chopin nocturne, the Gypsy Song from Carmen, another Chopin nocturne, the whole of the Schumann Song Cycle, "Woman's Love and Life," and the first movement of the Schumann Concerto in A minor. There were three performers; the singing was done by Miss Louise Minick, the Chopin nocturnes by Miss Elizabeth B. Davidson and the concerto by Miss Julia Gibansky.

The American Conservatory in Chicago gave a very interesting concert by members of the faculty in Central Music Hall January 31st. Among the more important performances were two by Mr. Middelschulte on the organ, some piano solos by Mr. Allen Spencer, and some songs by the Russian baritone, Mr. Janpolski; also an

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aria by Mme. Ragna Linné. Mr. Middelschulte played upon the organ without notes, just as rational people do upon the piano. His playing, therefore, has a certain definiteness and clearness which is very highly appreciated by the audience. Mr. Spencer is well known as a pleasing pianist, and Mme. Linné is an artist of very distinguished power.

There seems to have been a very pleasant piano recital at Springfield, Mo., January 12th, by Miss Mabel Simonds and some of her pupils. Miss Simonds herself played the Moonlight Sonata, and in company with two of her pupils she played the Saint-Saens variations on the theme from Beethoven for two pianos and a four-hand arrangement of a part of Beethoven's Sixth Symphony.

Mr. Edward Baxter Perry, who recently gave an interesting program, comprising several novelties, for the Sherwood Piano School at Steinway Hall, Chicago, on the evening of January 10th, has just completed a trip of fifty dates in the middle and western states. He has bookings in the south for thirty concerts between January 20th and March 4th, and will play a score or more of dates in the east during the spring. His recent successes in Europe seem to have further increased the demand for his services in the recital field. We learn from recent advices that Mr. Perry has just been decorated with the cross of Jerusalem, with the title of "Chevalier of the Royal Order of Melusine." The honor was conferred by Prince Guy de Lusignan of Paris, for whom Mr. Perry played when in Paris last April. The Prince de Lusignan is the lineal descendant of the royal house of Lusignan, which reigned over Jerusalem, Cyprus and Armenia at the time of the Crusades, and has at his disposal three royal orders dating from that time, the "Order of Melusine," "Order of the Sword" and "Order of St. Catherine of Mt. Sinai." The first is only bestowed upon artists and literary men of note, and Mr. Perry is the only American musician who holds it.

When Mr. Godowsky had made the program of his second recital (with a first act consisting of the Brahms-Handel variations and fugue, the Joseph Rubinstein "Rhine Daughter" arrangement and the Liszt sonata), he thought that for once he had made a first part for a recital which fully illustrated the tendency of modern piano playing, and at the same time gave some of the most beautiful piano playing of modern art. Accordingly he sent it to Boston, but the local manager wrote him a long letter declaring that "operatic arrangements had no value in Boston." He wanted to put in something lighter.

To critics of this kind the reason why pianists should concern themselves with arrangements of orchestral compositions are not

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clear. An explanation is found in the necessity modern artists feel of testing their own progress by the most difficult problems yet proposed for the pianist. What is commonly called "technique" has been fairly well solved; it remains to make the piano a musical instrument. To this end they seek in every way to perfect their expression, and to attain the art of suggesting orchestral coloring, much the same as the best wood engravers suggest color tints and textures by the character and grouping of their lines—which after all are not representations of colors or textures, but only suggestions. Therefore these pianists seek to measure themselves against the modern orchestra, in such compositions as the Liszt "Tannhaeuser" Overture, these things of Joseph Rubinstein, and the like, in order that hearers familiar with the complete form of the original works may realize what a progress piano playing art has made. From this point of view these arrangements seem reasonable enough. Moreover, this striving after something less pianistic and more musical is the key to the manner of playing Brahms and this sonata of Liszt, which is really a symphonic poem for pianoforte. It is a little hard on an artist when he has set himself a problem of this sort to be knocked over, out of hand, by the passing critics.

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QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question—I am teaching music in a little town so far from any musical center that I cannot visit and consult with leading educators as I would enjoy doing, but depend on my magazines and books. I have been wishing my pupils could know more of the great composers, but do you not think the music is too difficult? The book I am using in school seems so weak—nothing that is worth remembering.

Answer—I believe the children in our schools should have the best. A number of years ago very little was known in the schools of the poets, or writers; Longfellow, Lowell, Holmes, were not known to the pupils, now their names and some of their works are familiar to all. So it should be in music. The names of Beethoven, Mozart, Mendelssohn and others should be known to every one. This can be accomplished without devoting more time than is now given, but by selecting songs by the artists instead of the common selections which fill so many of our song books. Much of this music is no harder than that now used and we will have the satisfaction that we are giving our pupils the best in music.

Question—How many rote songs would you advise teaching during the school year?

Answer—I think about eighteen or twenty in your first three grades if your school year is ten months. But I would advise the perfect singing of a few songs, rather than the imperfect rendering of many.

Question—My sixth grades do not sing well. The three part music we try the pupils do not enjoy. What would you suggest?

Answer—The ability to enjoy and sing well three part music must be cultivated in the lower grade class; where a sixth grade class has not had advantage of thorough drill in the lower grades I should select chiefly simple unison and two part songs. The three part harmonies are a great delight to pupils who have had training and are independent in their work.

Question—Do you believe in devices being used as helps to the chart and book work?

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Answer—Sometimes it seems advisable to use some device in helping to make a certain part of the lesson strong but a good teacher needs few devices. The best teachers usually lead the children straight along, seldom stopping for these devices. Only in exceptional cases to arouse interest.

Question—I have heard "Dictation" or written work spoke of a number of times, but have never undertaken it with my pupils. Will you tell me how to start the written work?

Answer—I would have the pupils first draw the staff and place the clef. After singing the scale to fix the tones in the pupils' minds, she tells them where to place Do, and then sings an exercise slowly with "La" or "Loo," and the children write the tones she sings upon the staff. The first exercises must be very simple, only two tones at first, and gradually becoming a little more difficult. After the pupils have practiced upon their slates I would have them use music paper or paper ruled for the purpose. Put the name of the pupil in the center of the top line, the name of the school at the left and the year or grade at the right. The work can be done with ink or pencil, whichever the teacher prefers. The exercises should be written in whole notes at first, and the pupils always told where to place Do, and the signature. In the fifth year the meter work can be taken with the written work. Last year the same question about written work was asked and I offered to send graded set of exercise to anyone who wished for them. I have a few left and will be glad to send them to anyone wishing them.

Question—My pupils do not sing well this past month. Their voices sound rough and harsh. What do you think is the trouble? Is it a sign they are getting into bad habits with the regular teacher not being careful, or is it owing to the extreme cold weather?

Answer—Speaking from my own observation, I think the very bad colds have much to do with the very poor quality of tone. Most of the cities have been largely afflicted with the grip and it has left the children with colds. Great care should be taken with the voices. See that you have fresh air in the school room during this cold weather.

TEACHING MUSIC IN GRADED SCHOOLS WITHOUT A SUPERVISOR.

BY MRS. GASTON BOYD, NEWTON.

"Should voice culture be taught in the first primary grade?"

Voice care, rather than voice culture, is what is needed in the lower grades. It has been erroneously thought that the singing of small children should be confined to notes not extending above C on the third space, or thereabouts. Children, if allowed, will sing

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all the notes up to this pitch with the chest voice. It is to guard against the use of the chest tone, and the habit of loud singing, that the teacher should exercise the greatest care. The true singing voice of the child is pitched high. It is by the use of this thin, light tone, without forcing or effort, that the purity and sweetness of the child voice is strengthened and preserved.

The chest tone, as children use it, is sometimes called the "street Arab" tone; and should be avoided as we value all that is sweet, and pure, and true. Teach the children that coarse, loud singing is as impolite as coarse, loud talking; and as you endeavor to form for your children the habit of politeness and refinement in speech, so strive to cultivate the habit of refined, sweet singing. This is what is needed in the way of cultivation of the voice in the lower grades. Should there be children who are unable to change their pitch of tone, the practice of distant intervals will be helpful. The monotone will distinguish the difference between distant pitches when he cannot detect the difference of tone in the small intervals.

In the September article, various devices were mentiond for arousing and maintaining interest in practicing the scale. It must not be understood that the scale should be practiced always in the same key. When we find the children can use the soft, breathing tone, as low as F, we may then lower the key, and at last sing the scale as low as C. When we have reached this point, we may progress by a minor second into a higher and still higher key, and so continue so long as the children easily reach 8 of the scale. Variety in pitch, in quality, in method of representation, in words used for vocalizing, in rhythm, should be presented at each lesson.

The addition of rhythmic feeling in singing the scale augments the enjoyment.

In using the metronome, hang it in such a manner as to secure the least possible friction in its swinging. It must also extend from the wall a sufficient distance to keep the metronome from striking against the wall as it swings. Hang it so that it is readily seen from all parts of the room.

Start the metronome swinging; then ask the children what it is doing. The answer will be, "It is swinging." Then direct the children to follow the swing of the metronome by a motion of the hand. When uniformity is secured, ask the children to desdribe the swinging by saying: Left, right, left, right; or loud, soft, loud, soft; or strong, weak, strong, weak. Terms should be used which will secure accent as well as beat.

After the recurrence of pulsation is well established in the minds of the children, then sing the scale, observing it. For example; do, do; ti, ti; la, la, etc. When they are able to do this with accuracy, then represent what they have done, and have them practice from the representation. Do not place upon the board the representation of anything to be sung before the children have learned to sing it.

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In teaching music notation, carefully observe the order of the following steps: First, lead the children to do it; second, represent what they have done; third, practice from the representation; fourth, name what you have done.

If the children have learned to sing the scale of F in two part measure, then say: "Now, children, we will draw a picture of what you have done."

In naming it, do not explain musical terms, but merely say: "Now we will sing the song of F again; and we will beat our two-part measure," pointing, as you name, to the notes upon the staff and to the meter signature.—Western School Journal.

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ANSWERS TO CORRESPONDENTS

What is the greatest musical club of to-day? Who is the most famous vocalist of to-day? J. Y. H.

I am unable to answer the first question on this list. The most useful and studious club of which I have any knowledge is the Ladies' Thursday Musicale at Minneapolis, Minn. The Chicago Amateur Club is also a very large one. If you mean singing clubs, I suppose the Apollo Musical Club of Chicago with four hundred and fifty singers is one of the largest. The most famous vocalist of to-day is another question which I cannot answer. The most famous singers living at the present time are Adelina Patti and Sims Reeves. This answer is the same as was written by my grandfather in a musical publication he was editing at that time. Among the best singers living to-day are Jean de Reszke, Emma Eames Storey and Mme. Melba.

I have heard my well-loved friend and highly prized teacher, Prof. John C. Fillmore, speak often of you. Knowing that you too were his valued friend, I venture to write to you, as I would have written to him, had he been spared to us. He always was glad to help any of us in any way within his power, and I believe you are one after the same pattern, so you doubtless will pardon my seeming obtrusiveness.

I am preparing a paper on Palestrina, also one on Grieg with illustrations on the piano from the latter composer. I have my program all prepared and the bulk of both papers, but I would like to find out a little more about Grieg and Palestrina, too, if I can. I enclose a letter to Mr. Van Cleve. I do not know his address and thought that perhaps you might know it and would kindly address it for me. If you will please read the letter you will see something of what I am planning to do, and what I have been able to find on the subjects, also what I would like to know. I have read an article on Grieg in the Century and I would like to get hold of the one entitled "An Evening with Grieg." Have you it on file? It was given in MUSIC. If you could loan me this particular number I would remit postage for it, and return it, or I would buy that particular number of you if you could spare it. Kindly let me know as to this.

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Could you also tell me where I could get a picture of Palestrina? I wrote to Lyon & Healy and also to Presser & Co., Philadelphia, but they did not have any, or know of any. I thought you might know where I might get a copy of the plate given in Grove's Dictionary.

Is there none of Palestrina's music transcribed for the piano?

I would be very grateful to you for any help you can give me. I have taught my children your "Twenty Lessons to a Beginner" and now what next? I liked the method greatly. Hoping that I may not have troubled you unduly, A. C. M.

I have directed the number of MUSIC sent you containing the program for Grieg. The information you ask about Palestrina is very hard to give. Palestrina wrote church music in the last quarter of the sixteenth century. He died, I think, in 1595, or thereabouts. This music was written nearly all of it for voices unaccompanied. It is in strict polyphonic style and when properly sung is said to be very beautiful. There are few Americans who have ever heard a piece of Palestrina given as he intended it. In the school of church music at Regensburg, in Bavaria, they pay a great deal of attention to Palestrina, and some of the best young musicians of Italy, in connection with the ecclesiastical authorities, have devoted a great deal of attention during the last ten years to a revival of Palestrina music for church use. When I was in Venice Mr. Tebaldini, at that time vice-director at St. Marks and at present director in the Royal Conservatory at Parma, took me to his singing class, which he had in training for the purpose of giving some music of this kind later on. The most of the church music of the Italian church, as you perhaps know, is of a very brilliant and almost secular character where instruments are allowed. In some of the churches no instruments are permitted, and in these the plain song is used and the music has very little value except from a service standpoint. An idea of the difficulty of the Palestrina music for well trained singers may be had from the fact that Mr. Tebaldini told me that in about six months he expected his choir to be able to sing a service of good music in the Palestrina style, but that they would not be able to sing Palestrina music itself before about two years. At various musical festivals in Italy within the last ten years parts of masses by Palestrina have been given, and occasionally in other countries a motet by this great author is sung, but there are many excellent musicians past middle life, men who have traveled about the world a good deal, who have never in their whole lives heard one single piece by this celebrated writer. In Dudley Buck's second motet collection we find an arrangement of a piece by Palestrina for voices which is very beautiful indeed. I have never heard of any of this music being arranged for piano and do not think that it exists. In the large libraries of this country you will find full sets of Palestrina works so far as published. I

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think there is a set of this kind in the Newberry Library in Chicago, and probably in the Boston Public Library and in the New York Library.

It is altogether unlikely that the effort to revive the music of Palestrina will accomplish much. He wrote in what were called the church modes, in which the harmonies are very quaint and the music comes to a repose on all sorts of notes, differing from our modern tonality. These church modes were practically killed by Sebastian Bach, who finally established modern tonality in a different form. After several centuries of attempts at harmony in which they ended on any tone of the scale they wished, it was finally discovered that only do and la were well adapted for points of repose. Moreover, the Palestrina music confines itself mostly to pure chords, triads and dissonances are only used as suspensions or passing tones. Modern music makes great use of dissonances on the beat. These were impossible for voices unaccompanied.

I think you can get a picture of Palestrina by ordering it from Brentano in New York. The late Carl Klauser at Farmington, Conn., had a very large collection of negatives of great composers, among them Palestrina, I think. His son, Mr. Julius Klauser, of Milwaukee, Wis., will be able to tell you where you can order any pictures from that set.

Can you answer the following questions in your next issue of MUSIC? I have a pupil whose left hand seems more flexible than right and can play a more rapid trill in left, yet when playing scales with hands together the muscles tire in the forearm; does not complain of wrist. How can one remedy such a trouble?

What is the highest degree of speed reached by any pianist? I refer particularly to the trill.

Can the same amount of speed be attained by the left hand—i. e., equal to the right?

Is it wise to urge pupils on to the metronome marks given in Czerny's velocity studies? I take it that only artists could reach that degree of speed.

This is my first year as a subscriber to your valuable magazine and I prize it highly. M. B.

It is all right that your pupil has fatigue in the forearm. All the work is done there. No work is done in the wrist. I cannot answer your question as to speed. The fastest I have ever heard of is something over twelve hundred notes a minute, or twenty in a second. The fastest I have ever heard is twelve or fifteen notes in a second by Mr. Godowsky. In a trill it is possible that this speed might be surpassed. The left hand cannot play as rapidly as the right. It is necessary for pupils who study the Czerny velocity, or any other velocity, to attempt to play them fast a part of the time. The difficulty is to know exactly how large a proportion of fast

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practicing to do. The hand is carried differently in very rapid playing, lighter on the keyboard, and the nervous tension is different. For this reason ordinary pupils will never reach a high degree of speed by playing slow and gradually increasing it. Mason's way of doubling the speed is much better. Too much fast practicing leads to inaccuracy and imperfect performance of the difficult places. You will have to make a compromise and play a part of the time in one way and a part of the time in the other.

ERRATUM.

In the article on Mediæval Organ Pipes, in the February number of MUSIC, the short table at the top of page 390 should be corrected to read as follows:

	G	A	B C	D	E F	G	a
First Rule	—	2	$\frac{16}{9}$ $\frac{27}{16}$	$\frac{3}{2}$	$\frac{4}{3}$ $\frac{81}{64}$	$\frac{8}{5}$	1
or	—	1	$\frac{8}{9}$ $\frac{27}{32}$	$\frac{3}{4}$	$\frac{3}{4}$ $\frac{81}{128}$	$\frac{9}{16}$	2
Second Rule	1	$\frac{8}{9}$	$\frac{64}{81}$ $\frac{3}{4}$	$\frac{2}{3}$	$\frac{16}{27}$ $\frac{9}{16}$	$\frac{1}{2}$	—

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SONGS BY JAMES H. ROGERS.

Doubt Not, O Friend.
A Winter Song.
The First Spring Days.

These are among the more musical songs recently under the notice of the reviewer. The first, on words from the Russian of Tolstoi, is extremely well adapted to impassioned and sustained singing. The second, on very pretty verses of Mr. John Vance Cheney, is written for tenor, in a movement somewhat resembling that of the gavotte, the first part in minor, the second in major. The refrain is very effective, the whole song short and pleasing. The most elaborate of all is the third, also upon words from the poem of Tolstoi, the English translation by B. F. Wyatt-Smith; an extremely effective song for tenor. It is dedicated to Miss Nellie Rogers, as if it were the intention to have it sung by soprano, but for this purpose the text is not well adapted.

SONG ALBUM, by Susan Weare Hubbard.

In Praise of Dusk.
Sitting Before Thy Feet.
The Shadow Rose.
The Lost Ship.
The Hours I Spent with Thee.

These five songs seem to be written for contralto and are of a pleasing amateur quality, likely to find many friends; unpretentious and deserving.

FOUR LITTLE WRIST STUDIES FOR PIANO, by Mrs. Crosby Adams.

These little studies for hand motion will be welcomed by a certain number of teachers. Like everything of Mrs. Adams', they are neatly done. In the first study it would have been better if the fingering had been more fully indicated. In the successions of thirds it is not certain what fingering is intended, especially the first measure. The same is true of the third study.

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CONDENSED FINGER TECHNIC

By P. C. LUTKIN.

Part I. RHYTHMICAL FIVE FINGER EXERCISES, including syncopations and unequal rhythms, Price,	$0.60
Part II. SCHOOLING OF THE THUMB. Preparatory to scale and arpeggio study.	.60
Part III. PREPARATORY EXERCISES IN PART PLAYING.	.50

"CONDENSED FINGER TECHNIC" is the result of a need which the compiler experienced in his work as a teacher of piano playing. Students came to him with fair ability and considerable familiarity with the keyboard, but with indifferently developed technic and superficial notions in regard to rhythm, phrasing, and accuracy in general. A vigorous drill was found necessary in all these matters and just the right material seemed not at hand. This series of technical studies attempts to fill this want and it is arranged on the following general plan:

PART I is confined to the first principle of finger technic—that of controlling the five fingers in successive order under all conditions. This is carried out by having the hands alternately play in slow tempo while the other hand plays constantly changing time combinations, varying from quarter notes to thirty-second notes. Syncopations and unequal rhythms are also included. At first adjacent notes are used and later the stretches involved in triads and sept-chords. The hand goes through an immense amount of varying positions and motions, the fingers receive a great deal of direct physical exercise, a finer discrimination in time values is developed, and attention is compelled by the constant and abrupt changes of rhythm.

PART II is devoted entirely to the schooling of the thumb. It is first trained to pass under one finger, then two, three and four. This is followed by preliminary scale studies carried out in like order. Next arpeggio playing is prepared by exhaustive studies—first the diminished sept-chords, then the triads and dominant sept-chords. The difficulties are all exaggerated by tied-over notes which enforce absolute connection and make the practical playing of arpeggios comparatively easy after the studies have been mastered. Many of the exercises found in this part are used by the preparatory teachers in Theodore Leschetizky's famous Piano School.

PART III consists of exercises in part playing and is especially intended as a preparation for Bach. Pianists as a rule are very deficient in this regard and have but little conception of the movement or the importance of inner voices. Simple studies in two parts for each hand alone are first presented, and the difficulties are gradually increased by the addition of syncopations, substitutions, finger crossings and slidings. Practical excerpts from the Three-voiced Inventions and Fugues of Bach conclude the part.

The series will be continued by sections devoted to Phrasing, Embellishments, Wrist Motions, Octave-playing, etc., and will be duly announced.

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Below we give a partial list of our latest and most interesting novelties; a complete list, including many other equally important issues, will be mailed to any address upon receipt of a request for our quarterly bulletin.

SONGS.

The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E.... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
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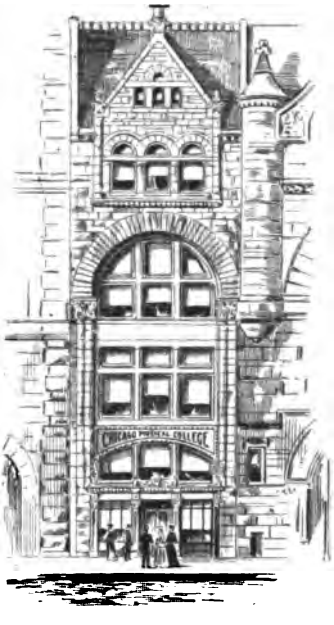

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The Revista Musical Italiana, 3d year, Vol. 4.

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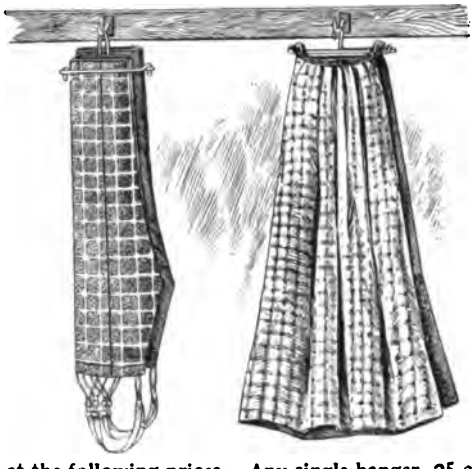

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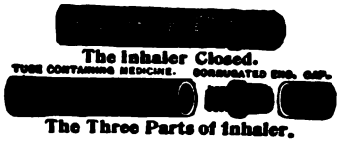

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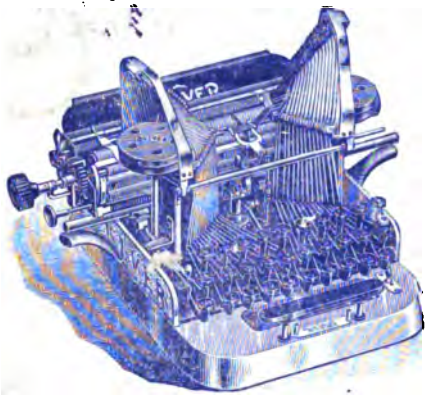

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MUSIC.

APRIL, 1899.

THE MUSICAL EXPRESSION OF HUMAN EMOTION IN THE WORKS OF RICHARD WAGNER.

BY HANS SCHNEIDER.

Looking t hrough Wagner's musico-dramatic works we must acknowledge, whatever musical creed we have, that there are parts which are of a beauty unsurpassed in the past and present literature of music; parts that will take hold of us with irresistible force, sweep through our system like a tornado and often leave us exhausted and prostrated. I still remember my first experience of the "Gotterdaemmerung," which first I saw as a young music student in Cologne, from the top gallery. I left the opera stunned; the dramatic power, the enormous tragedy, the intense passionate and fiercely emotional music made an impression upon me which is today still lively in my memory and still sends the old thrill through my system.

The same I experienced in "Tristan and Isolde," and in still stronger measure. Whether this stirring up of one's innermost being is the final object of general art may perhaps be questioned, but it surely is one of the principal factors in dramatic art. It must take hold of us, force us to follow the action on the stage and to actually feel and live over again with the composer what has moved his heart. Only that which has lived and stormed, suffered and complained in the composer's heart, will ignite the audience, and stir it up.

Dramatic music appeals more directly than any other to our heart and emotions. The composer with the most human feeling, with the most passion, will follow his instinct a great

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deal more than his scheming reason and will always be sure of moving his audience, especially those that come to him not blasè, but with unspoiled heart and undegenerated ideas and nerves.

Wagner once said, with a certain pride, that his audience was up in the gallery and that he always was sure to touch the heart of the common people, whether or not they knew anything about his revolutionary ideas in music, his orchestration, harmonies or leit-motifs.

Such parts of Wagner's works, where the dramatic flood rises high, where he has left philosophy and deliberately planned theatrical effects at home and has followed his strong emotional and dramatic nature, where he reveals to us the depths of his own burning passion, these are the parts which are the most beautiful in his dramas. The orchestration is here the most ingenious, spontaneous and striking; the melodies the most characteristic and beautiful, the harmonies the most suggestive and touching.

Take, for instance, Siegfried's horn-call in the end of the greatest of all pæons in the "Gotterdaemmerung." Since Siegfried's youthful days this happy phrase has gaily fluttered from the horn with its merry 9-8 time and in its bright major key. Now it appears in 4-4 time and in minor, laden down with heavy harmony, the cheerful rhythm is torn to pieces; tired, exhausted, it staggers to its end and the syncopated notes make it appear like a face drawn up in agony and wretched pain.

Wagner's musical expressions of human emotions are as wonderfully true and characteristic as they are beautiful, touching and pathetic. These passages appeal to everybody capable of being moved by art; they are aglow with intense fire, fraught with anguish, and with their mournful pathos they bring tears from even the strongest man.

Take, for instance, Tannhauser's "Pilgrimage to Rome," musically narrating the suffering of the minstrel, the first act of the "Valkyrie" with its quick changes of emotional pictures; take other places in "Lohengrin," "Tristan," "Nibelungen" and "Parsifal." Wherever we look we find the emotional life reflected in the masterly handled orchestra. Here it

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is the far distant horn of Dunding which speaks of the trembling fear of Sieglinde; again it is the beautiful phrase in the tender woodwind, recalling in Parsifal the dim picture of his mother, lost in early youth. Then again it is the sorrowful little melodic phrase which foretells to us the sad fate of Tristan and Isolde.

In such moments Wagner never fails; he always accomplishes his purpose to impress upon his listeners just what he felt in his own heart, whether his means be a broad, sweeping melody, a small tympani solo, a sequence of brilliant irridescent chords or an intense phrase, which, like the outburst of uncontrollable passion, rends through the orchestra with its unruly syncopated rhythm. Such a passage we find, for instance, in the fifth scene of "Lohengrin," Act II. (Novello piano score, page 189, bars 12-16). Lohengrin detects Ortrud and Telramund speaking to Elsa. With threatening voice he speaks: "Away from her, accursed ones! On peril of my wrath dare ye to cross her path!" Frederic, the brave and honest knight, is deeply hurt by this address, and in powerless wrath like a wounded tiger he twists and almost leaps up under the stinging blow upon his honor. This gesture of pain and rage, of suppressed hatred and passion, is gloriously illustrated, indeed almost musically modeled out in the orchestra. The upper strings tear away in leaping syncopated notes, while deep from the heart rises the motive in the basses, falls back again only to rise higher, until the upper instruments take it to its climax and then it drops in strong, staggering accents, full of grim revenge, of eternal hatred. Indeed a splendid example of musical illustration, of emotion, and always touching when Telramund's part is in the hands of an artist who can appreciate such fine character drawing.

In the same score we find another portrait of emotion, but of more tender nature. Ortrud tries in vain to persuade Elsa to doubt her lover's word. Nothing is of avail, for in Elsa's innocent, loving heart, full of the overpowing sweet charm of first love, is the shining image of her beloved protector. (Novello, page 112.). The orchestra here pours forth a most divine and tender melody which in its intense feeling, its magnificent grandeur and beautiful, classic restfulness reminds us

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of the motive of eternal love at the end of the "Gotterdaemmerung." The melody rises like a majestic eagle, soars to the blue sky and fully portrays the emotion and feeling in Elsa's heart.

Just as this melody soars up, so does she look up to Lohengrin with the full conviction and confidence of her young love. The melody is one of the most inspired ones of Wagner and not without reason does he repeat it, something he resorts to but very seldom.

A very characteristic place is the phrase, "Elsa, I love thee," in the first act. When Elsa, greatly agitated by Ortrud's warnings, tries to penetrate Lohengrin's secret of his name and birth he scolds her, and perhaps feeling that he had gone too far in severity, consoles her with the assurance of his love. In calling her name he uses the same interval a—d, thus calling back to her the happy moment when he first told her of his love.

The most dramatic part in its conception and orchestral language is the beginning of the second act. Here Telramund in his furious rage accuses Ortrud of treason. In burning words he condemns her and wishes that he had killed her. Ortrud answers with bitter, quiet irony and still stirs up his wrath to greater fury. But although the feeling against each other is tremendous and appalling, both unite in one wish—revenge upon the blissful couple! The stormy duet closes with a unison phrase, grave and prophesying the doom of Elsa's bliss.

In the beginning of the "Flying Dutchman" we find a beautiful expression of the longing feeling and anguish of homesickness. I refer to the phrase and minor.

Wagner himself speaks of this phrase: "The pent-up anguish, the homesickness that then held possession of me, were poured out in this phrase. At the end of the phrase on the diminished septachord in my mind I paused and brooded over the past. The repetition, each time higher, interpreting the increased intensity of my sufferings." Special attention may be paid to the downflow of the melody, which, in the case of the "Flying Dutchman," indicates a future without relief.

One of the examples where Wagner in his orchestra fol-

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lows minutely every turn of feeling, we find in the first act of the "Valkyrie," where Sieglinde goes to the pantry to mix Hunding's slumber-drink. Every sigh, every turn of her trembling heart and mind, is portrayed, and who does not remember the beautiful place where Sieglinde offers Siegmund the drinking horn? He takes a long draught, his gaze resting with growing warmth upon her. This stormy, rising emotion and his deep sighing we find in the orchestra well reflected. After a repetition of the love motive the final phrase gradually goes down until with an accellerando in the 'cellos it goes in a winding phrase up to D. Here the full orchestra comes in fortissimo, and when Sieglinde's glance falls to the floor the motive follows down, finishing up with the short staggering Siegmund motive.

Leaving the lyric period of the so-called Spring Song aside, we find a splendid orchestral illustration of the rapidly rising love in brother and sister at the end of the first act. No obstacle exists for this love that like a mountain torrent rages through their hearts. No bounds of blood, no customs exist. Everything is trodden down and in fiery ecstasy and passionate fury rings out the defiant motive of the Volsung's "call to victory," blended with the sword-motive and even Alberich's motive of renunciation and warning is not heeded, but becomes a shout of joy with those two youthful hearts trembling under the first onslaught of love's passion.

The whole finale is one solid piece storming along. Nothing can arrest or stop the dramatic power and the tremendous rush of its resistless, onward sweep. In the second scene of the last act we see Wotan in his wrath, the orchestra "tumultuosa," keeping pace with him. Soon after he meets Brunhilde, who sinks repenting to his feet. The music here is one of the greatest inspirations of Wagner. The Valkyries have fled; night is gradually falling down, softer and softer sounds the joyous call of the now distant warmaidens, and then in the orchestra rises a deep sigh, telling of the trembling fear of Brunhilde; or, is it a sigh in Wotan's breast, now forced by his accursed fate to forsake his most beloved child? The pleading voice of the orchestra rises higher and higher, telling us of Brunhilde's woe, of her pity for Siegmund, her pity for

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herself and for her father. It is one of the most touching moments of the whole drama, full of true human feeling, powerful in its tragedy and musically illustrated by a master who with never erring hand could follow and portray every change in feeling.

Another beautiful place is the grandiloquent and magnificent passage in E major towards the end. Brunhilde sinks wrapt and transfigured on Wotan's breast, and he holds her in long embrace. Twice starts the phrase but falls back again, like a deep emotion taking hold of us until fought down. But in vain. It comes back again stronger and quicker, higher and higher. So rises a deep sorrow in the human heart and keeps possession of it, swaying up and down until it has reached its climax in one outcry or flow of tears and then gradually sinks back. So also this musical phrase, reaching its climax when it goes into the slumber-motive fortissimo and then gradually diminishes, but pulsates through Wotan's whole solo, as a deep emotion will keep on quivering and trembling until forgotten or conquered.

Many more places may be found rivaling with these in sincerity and truth of character drawing and in reflection of emotions. Wagner's music comes from his heart, is written with his life-blood, and to study his works in regard to these beauties is perhaps one of the most elevating and beneficial undertakings for the music-lover as well as for the professional musician.

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CLARENCE EDDY ON AMERICAN ORGANS.

Perhaps no other organist in the world has played on so great a variety of instruments, and in so many different countries, as Mr. Clarence Eddy of Chicago. His virtuoso career commenced in 1873, when he made a tour through Germany with a most complimentary letter of introduction written by Haupt, the celebrated teacher, in which he commended Mr. Eddy as something uncommon and very remarkable.

At that time Mr. Eddy played almost exclusively German music in strict organ style. When he returned to America in 1873 he stepped immediately into a very important position in Chicago, and in a short time attained such distinction that his playing was sought for all over the country. Since then he has made several concert tours in Europe, where indeed he has lived much of the time for the last few years. His concert tour in America this year is very successful, and he is playing all the way from New York and Boston to St. Paul and Omaha.

When recently in Chicago a representative of MUSIC called upon him and the conversation began with some particulars of his trip, in which he spoke of finding organs of very good size and appointment in small places, the names of which he had never heard of until they were given him by his manager with the itinerary for his journey. Far up in Minnesota, in little out of the way places in Michigan, all about, this genial virtuoso finds well-appointed organs of a size rare in this country until within the last score of years.

"What have you to say about the American organs, Mr. Eddy?" asked the interviewer, "and how do they compare with those in Europe?"

"From a mechanical point of view," answered Mr. Eddy, "American organs lead the world. The action is more prompt and reliable, and all the resources of the instrument are brought under the control of the player with a simplicity entirely unknown in European organs, except a few of the very

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best. You know there has been a great deal of progress in organ building all over the world in the last thirty years, but as Europe is an old country, where the churches have had their organs any time during the last hundred years, and in some cases two hundred, old organs very much predominate over the new ones. You remember that in Germany until very recently they made but small use of the swell organ, and in the organs erected more than fifty years ago the swell organ is very small, having only a few stops. Then the voicing is often rough and the instrument is effective, mainly, in full organ passages. Moreover, they have few or no combination pedals and the touch is very heavy and inelastic. This makes it a very difficult matter to play upon them, and the modern arrangements for the organ are frequently impossible upon quite old instruments, unless the organist has one or two friends at hand to assist in making the changes in stops.

"In fact, you know the old organists made very few changes in stops. They began by arranging certain combinations for each manual, and they changed about from one to the other for variety, but the expression in playing was mostly in the harmony and there was very little crescendo and diminuendo, and none at all of that sensitive gradation of tone which every good organist nowadays looks for.

"In America we are having more and more completely appointed organs. The Roosevelt invention of electric action gave rise to some peculiarly novel effects. By placing a part of the pipes a long distance away from the keyboard, echo effects were possible which would have been entirely impracticable under the old regime. Very brilliant examples of this kind are found in the Roosevelt organ in the Garden City Cathedral in Long Island and the Auditorium organ in Chicago."

"Do you meet many of the old-fashioned tracker organs in your travels, Mr. Eddy?"

"Very few large organs are now built with the tracker action, so far as I know, and if I had my way about it there would be none of them. The tracker action for a large organ is very bulky, very clumsy, and there is almost always a button off or a wire sticking somewhere. When you attempt to

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lighten up the touch by putting in the pneumatic lever you add to the bulk and lose a great deal of time waiting for the pneumatic bellows to expand or collapse."

"What kind of action do you prefer?" asked the scribe.

"On the whole I prefer the tubular pneumatic. This was originally an English invention, but it has been very greatly improved in America, and practically our best American manufacturers have what might be well enough described as an entirely new and original application of the tubular pneumatic principle. In this action, as you probably know, the communication between the key and the pipe is had by means of a small lead pipe or air duct, along which an impulse travels which opens the valve when the finger is pressed upon the key. This impulse travels so quickly that even up to sixty or seventy feet there is no perceptible loss of time between the pressing of the key and the speaking of the pipe. Moreover, this kind of action is peculiarly reliable when properly made, and it admits of a great variety of mechanical movements and couplings without anything like the amount of complication required by other systems.

"The electric action, although admirable for very long distances, is unquestionably liable to get out of order. When the instrument is well taken care of, and regularly seen to, and no accidents happen, an electric action is very delightful for the organist; but three 'ifs' in one line to tumble over each other are too many for the happiness of a virtuoso organist. He has chances enough of his own to take with his fingers and with his moods without having them added to by the mechanical vices of the organ he is trying to play upon."

"I suppose you have some queer accidents with organ actions in your concerts, Mr. Eddy?"

"I should say I did," he answered, "and some of them are painful, not only to me but to others. For instance, a few years ago I was called to open a three-manual organ built upon the tubular pneumatic system at Phoenix, Ariz. This was erected by a manufacturer from California, who had succeeded in convincing the committee that he knew how to build an organ of this kind. The acceptance or rejection of the organ, according to the terms of the contract, was left with me to

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decide. If I approved it, it was all right. If I condemned it, the builder was bound to take it out. When I tried the organ in the afternoon I found many things which annoyed me not a little and I pointed them out to the builder, who promised to remedy them. In the evening everything was still worse. After every piece I had to wait until he could crawl into the organ and try and remedy the defects which that piece had brought out. Finally I lost my patience completely, and announced to the audience that it would be impossible for me to go on with the concert until the organ was ready, which I hoped would be in time for the next night. Accordingly they gave the audience tickets for the following night and everybody went home in good humor, except possibly myself and the builder. I think also the trustees began to have an uncomfortable feeling. The builder worked all the next day, but it was no use. The defects of the work were radical, and it was impossible to make the pneumatics come to time. Accordingly I condemned the instrument and the builder had to take it out. I was told afterwards that he had put all his money into this venture and that it completely ruined him. Of course, he has my sympathy, but it was a case where my professional judgment was demanded and paid for by the church."

"What have you to say about the tone of American organs?" he was asked.

"I have a great deal to say about the tone," he answered, "because my patience has been very much tried by the prevailing smoothness and sweetness of the effects and the absence of anything broad and substantial. The American solo stops are beautifully voiced, many of them, especially the soft ones. In this respect we are ahead of the world. In the variety of effects, however, we are not so fortunate. We have not a sufficient range of tone quality. Our diapasons are too small and voiced too softly and our reeds are not so resolute and ringing as they should be. For this reason the tone of the full organ is unsatisfactory, and many of the best effects of the greatest organ music fail of realization."

"To what do you attribute this deficiency in diapasons? Is it a question of too small scales or insufficient wind?"

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"Both, I should say," said Mr. Eddy. "An organ builder at Salem, Ohio, assures me that he has the exact scales that old father Schultz used to use in his diapasons, which are said to have been the finest in the world; but I have not yet heard any organ where he has put them in. The main difficulty, in my opinion, is that the wind pressure is insufficient. Most of our American organs are voiced on three and a half inches of wind, and this is the highest pressure some of them have. In place of this I would have the open diapason and the substantial stops on at least six inches wind, and occasionally solo stops with ten or twelve inches. The organ of St. Paul's in London has some of its stops on a wind pressure of twenty inches. The tone is immensely thrilling and grand. Of course, care has to be taken in the voicing when so heavy wind pressures are used, and the space to be filled has to be considered."

At this point the interviewer interrupted. "I have never heard of twenty inches of wind being used before. Are you quite sure you are right?"

"Quite sure," answered Mr. Eddy. "As sure as can be. More than that, there is a builder in England who advocates using as much as one hundred pounds pressure of wind. He has actually made for his own use a diapason stop with this pressure, and its effect is said to be something astounding. The highest pressure I remember to have read of in America was the ten-inch wind which was used for some of the stops in the festival organ that Hook & Hastings made for the Gilmore jubilee in Boston.

"On the whole I am strongly of the opinion that the art of organ voicing has yet a great future. I do not believe we have begun to find the limits of successful art in this direction, and I think if our American builders would pay more attention to tone and tone effects our instruments might lead the world in this respect as much as they now do in mechanical perfection."

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THE ANGEL OF MUSIC.

(FROM THE SWEDISH OF HELENA NYBLOM.)

That year the summer came late in Sorrento. The cold, North wind blew far into May. The Mediterranean ran high with great black breakers that sent showers of foam upon the rocks. The mists lay like chalky clouds over the broad hard country roads, the sky was filled with wildly flying clouds that formed fantastic mountains above the real ones, and sent frequent torrents of rain down upon sea and coast.

The horde of strangers who visited Sorrento, expecting to find a Southern climate in all its balmy mildness, were greatly disappointed. Englishmen in long overcoats strolled about, clutching frantically at their hats, and many inland lassies with floating veils and frozen noses wandered disconsolately about, casting angry glances at the sea, which certainly acted as though the titans were still battling with the gods.

Was this the renowned Sorrento? Was that the blue, smiling Mediterranean? It was quite inconceivable. One expected the Mediterranean to show only gracefully swelling waves agleam with sunlight bathing a shore perfumed by oranges. In case it shows another side, your traveler is ready to rob it of all renown. Still, that is merely human nature. Whenever one finds great power or great beauty one demands that it shall only be seen in its fairest, most enchanting side.

We do not remember that prophesying great happiness sometimes means a shadow of deep grief, drinking the bitter cup to the dregs.

"Where is strong light, there is strong shadow," a great poet has said, and if we would enjoy great power in nature or man we must be prepared to see it in various phases. When the Mediterranean smiles it is more beautiful than all other seas, when it rages it is terrifying. That is the "reverse of the medal" which must always be taken into account.

The travelers who came to Sorrento for a day or two left in disgust. Those who remained were patient and hoped for better days. They knew that soon the sea would show itself

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in all its divine beauty. It must work its anger off. But worst of all, the harsh, changeable weather had brought the fever with it. One after another fell ill.

We settled down bravely, though it was impossible to heat the rooms. By long walks, using plenty of cold water, and a careful attention to diet, we kept in fair condition, but almost every morning when our servant brought our shoes he had tidings of one or the other who had been stricken.

So one morning he said: "Maria Assunto has been lying these three days, poor little one."

And who was Maria Assunta?

She was a little girl who lived at the end of a narrow street which led from the market-place out on the mountain road, a child of about thirteen or fourteen years of age of whom I was very fond.

Her grandmother, Teresa Girini, had lost her husband and two sons in the sea. The former had been drowned during a storm many years before. The eldest son had perished on the coral reefs.

The other was shipwrecked out at Capri. When Teresa was about forty she was widowed and childless. The eldest son had been married, but his wife had grieved herself to death at his loss. "She melted like a wax candle before the fire," said Teresa, holding her thin hands with fingers outspread before her breast.

She left the little Maria Assunta, who was her grandmother's all in all. And she was a most charming girl. She was tall of her age, and slender and graceful as a flower stem, with hands as small and delicate as those of a princess.

Often as I passed she sat before the door, perched upon a stone and gazing out over the sea. She was always clad in a little white blouse, a tiny shawl over her shoulders and bound about the waist, her hair pinned upon the top of her head so that one could see the rounded neck, her small feet encased in a pair of wooden shoes of the pointed kind, minus heels, generally worn by the women of Sorrento.

She had a small, oval face, straight nose, and the sweetest mouth—a true child-mouth—or rather, an angel-mouth with moist, half-open lips. But both the mouth and the nut-brown

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with gentle, loving eyes. "I'll stay with you, my mother, and comfort you. You'll see the Madonna will let me live. I'll ask her to let me."

"Yes, go and ask the Madonna," said Teresa, waving her away with one thin hand.

Then she turned to me and shook her head.

"I—" she said, pointing to her heart, "I cannot pray to the Madonna. I don't believe she can aid one."

The great sorrows through which she had passed had made her doubting and bitter. To her, nature was a rare refuge for hideous, threatening monsters who only leered at human suffering.

Had not the sea robbed her of all she had loved? It had taken her husband when he was young and strong, her Furio, whom she had loved so passionately. It had taken her eldest son, her stay and comfort, the good, faithful Oreste. Then, finally, it had rolled its waters over her Angelo's handsome face. She hated it.

She could have stood with knotted hands and gazed at it as one might gaze at an enemy preparing to crush and destroy all before him.

"God? Yes, of course, He dwells in heaven, but that is so far from the sea," she said to me. "He cannot control it, else He would not allow such frightful things to happen. And the Holy Madonna was made but to be adored."

However she never said such things in Maria's presence.

Teresa admired her grandchild; Maria's religious faith was a complete revelation to her. "Heaven," said she, raising her clasped hands, "Heaven to me is only wreck and ruin to human life, but when I look at her I believe in heaven—her heaven."

And now, when I heard that Maria Assunta was ill a shudder ran over me.

"She will die," was my very first thought.

Teresa was one of those people who act like a lightning-rod. She seemed to me destined to endure all the sorrow on earth.

I went at once down to their little home and found her sitting before the door on a foot-stool. She greeted me by a nod

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of the head and silently motioned me towards the bed where Maria lay; a movement accompanied by a glance which said: "Look there—the terrible cloud is over us once more."

On the wide bed lay Maria Assunta with open eyes and burning cheeks. The delicate hands were stretched over the counterpane. She did not recognize me as I drew near, but as I laid my hand on her fevered brow she stirred and sighed.

Teresa had not followed me in. She sat there on her stool with her face buried in her hands clased upon her knees.

"Well?" she said as I went to her side.

"Yes, she is ill," said I. "But so many have the fever now, it may not prove fatal."

"She will die," said Teresa, in a hard, cold tone that went through me. It was but the echo of my own thoughts.

"We must get a good doctor at once," said I. "Remember how many travelers recover from the most severe attacks of fever simply because they call a good physician."

"Yes," said Teresa, "but we see so many die in spite of all that is done for them. Why, only last year there was an Englishman here with his only daughter. She was lovely as an angel and he would have given his life for hers. She was taken ill here, just as Maria is now. Physicians came from Naples, and even from Rome, I think. It cost a deal of money. All that human power could do was done. What good did it do? Death wanted her. Death always wants the best. She went out like a torch in the sea. How can human skill help when the mighty ones have decreed otherwise?"

I bade her remember that it was her duty to do all in her power and offered to bring some medicine from the doctor. Then I advised her to refresh the sick girl by bathing her hands and face in warm water and to give her frequent doses of some light wine. After many objections she decided to obey, but declared that she would not allow a physician to see her.

"Perhaps that does for you strangers from another part of the country—it won't do for us. I promise to bathe her, and wine is always good, but their bottles and powders can never make her well.

"But I have done what I could," she said, pointing to a

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picture of the Madonna before which two candles were burning. "Look at that. That's for her own Protectress, Maria Assunta. If she has any gratitude for all the prayers my little Maria has offered at her shrine she'll help her now. It is not merely the Blessed Virgin's right to take gifts and prayers, she must help, else why was she given us?"

All efforts to change her attitude, which others as well as myself essayed, were vain. Finally she said to me:

"I could fool them; I could throw it all away behind their backs; but I am honorable; I tell them fairly that not a drop of it shall pass Maria's lips. It would only annoy her. Let us see what the Powers' have decreed."

Teresa often used that expression, the "Powers," but did not explain her meaning. Perhaps she hardly knew herself. It gave her an idea of that fierce nature which she imagined as ever leering at human life and happiness.

For eight days Maria lay in a state of high fever. "She is burning up," said Teresa, "and see those eyes; they will not close; she sleeps neither day nor night."

And in truth, it was a sad sight to see the little suffering face, the scarlet lips panting for breath, the great eyes seemingly grown larger, while the head turned from side to side seeking vainly for rest.

For eight days it stormed in Sorrento Bay. Naples was lost in mist and rain; dark and threatening masses of clouds raced across the sky, laden with dangerous hailstones. The sea roared and tossed as though all the evil spirits were let loose.

The ninth day when I awoke a soft perfumed breeze was blowing in at the upper windows which were open.

The sea lay like an outstretched satin calpe adorned with small lace-like waves. The sky was roseate—it was early morning—and from Vesuvius there floated a thin line of smoke over the fair heaven where a star or two still glimmered.

The bad weather had vanished, and such overwhelming beauty lay on the face of nature that one forgot and forgave all. Nor was there any desire for reproof since one had now recovered his lost paradise and could enjoy its beauty.

That day was to be a festa in honor of the Madonna, whose chapel stood opposite Maria Assunta's home.

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They had feared the bad weather would interfere with the procession, but now everything was propitious.

Early in the forenoon people in gala dress began to appear on the streets. All the roads leading to the chapel were strewn with flowers and rows of white lilies in pots adorned the sidewalks.

Soon the procession moved churchward. It was headed by young priests swinging censors. They were followed by a numerous company of young maidens, wreath-crowned, and bearing lighted tapers. Then came a tiny boy with a lamb-skin bound about his waist and a cross of reeds over his shoulder—an infant "John" led by his proud father—and after them a throng of choir-boys, priests, penitents and worshipers. The procession moved slowly up the street and paused at the church door.

I saw Teresa sitting in her open doorway, and descending the steps I took my position beside her.

"How is Assunta today?" I whispered.

She only shrugged her shoulders, spread wide her hands and looked up at me with tragic eyes. "Nothing new—nothing to hope for," it meant.

Within, on the bed, lay Maria, with open eyes and burning cheeks. The procession had now entered the church, but as it was very small the door remained open and some who could not gain an entrance were kneeling in the street.

The music began; an organ and two violins joined in the prelude, and soon the choir burst into the hymn to Maria:

"Ave Maria Stella—O Sanctissima Virgo Maria, ora, ora, pro nobis."

Those were the only words I heard, but they sounded with marvelous and thrilling accord. I cannot express all there was in that hymn, joined to the burning tapers, the kneeling, white-robed figures with the brilliant summer sunlight all about them, the perfume of near-by orange groves and the murmur of the sea. It seemed as though the whole world joined in a gentle child-like prayer to a tender, merciful mother, looking down from heaven's clear, shining vault.

Maria Assunta turned her head on the pillow. "They are singing," she said softly.

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"Yes, my darling," Teresa replied without moving, "they are singing to the Madonna."

The little girl closed her eyes and sighed. The singing continued for some time longer. Often it was lost in the movements of the crowd, and then came again in stronger, clearer accents when the people were still. The lights shone dimly through the clouds of incense as the music continued. As one who was talking to a dearly loved one it sounded forth. The sky grew brighter, the odor of oranges stronger, all the air was redolent with perfume.

Teresa touched my shoulder, placed her finger on her lips and pointed towards Maria. She slept.

The worship of the Virgin went on for a time longer, and then ended. The little silver bells at the altar rang for mass, and all knelt again in silence. Another hymn was sung and the procession moved away.

Maria Assunta slept.

I slipped quietly away, and when I returned as the shadows were falling, Teresa softly opened the door for me.

"She is still asleep," she said.

I stepped to the bedside and looked at the sick girl. She was in a profuse perspiration and the strained, suffering look had left her face. Her head leaned to one side, her lips were open so that she seemed to be smiling in her sleep. Her breathing was soft and regular. Suddenly she opened her eyes and looked at Teresa. Then she said in her natural, happy voice:

"Oh, mamma, I am so hungry."

"God in heaven, she is saved!" cried Teresa, sinking upon her knees by the bedside and burying her face in the counterpane. She remained in that position but a moment, then arose, and said calmly:

"My darling, you shall have something to eat at once."

Maria lay there smiling and gazing around the room with great happy eyes.

Teresa brought her two tiny fishes, a piece of bread and a glass of wine mixed with water. She ate and drank it all, and then fell back upon her pillows and went to sleep again.

From that day her recovery was rapid.

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"Do you know," Teresa said one day when I was there, "do you know what saved her?"

Before I had time to make any reply she went on: "Yes, it was music. It was that blessed music which caused sleep to fall upon her eyes."

I said nothing, but it seemed she did not think me quite convinced.

"Perhaps you do not know what a great power music has over human souls," she continued, looking at me searchingly with her big black eyes. She reminded me of a prophetess as she sat bolt upright on one corner of the bed with a red kerchief bound about her black hair with its white lines and that exalted expression she always wore when talking of things near her heart. Maria Assunta lay clad upon the bed. I could see her childish head upon the pillow behind Teresa's back. Her grandmother was holding one of her small, delicate hands in hers.

"Oh," said she, lifting her unemployed hand, "music is one of heaven's most blessed angels, the only one that followed human creatures in their bitter wanderings upon earth. Did you know that?"

"Yes, you see, it was the day that Adam sinned. You, a heathen and a Protestant, surely you have heard that Adam sinned?"

I told her we had also heard something of the kind.

"Yes, he sinned against God, and Eve sinned also. You see," she sank her voice to a whisper, "they were disobedient. God knew what was best for humankind, and he commanded them not to eat of the forbidden fruit. 'Thou shalt not,' He commanded them. 'The day ye eat thereof shall ye die—die.' Perhaps if they had obeyed Him death would never have come into the world—who knows?"

Teresa paused and sat gazing before her in deep thought. She seemed to be pondering upon the question she herself had raised, and trying to imagine an earthly life without death—of her own life, minus the blows rained upon it by the destroyer.

But evidently she could arrive at no clear solution of the matter, for she only shook her head and sighed deeply.

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Then she continued: "Well, the first man and woman were disobedient, and God would not forgive the disobedience of those who were so much more ignorant than He, and so He said to them: 'Ye can remain here no longer; there can be no traitors in Paradise. Away with you. Be gone.'

"It was a hard sentence, Signora, a hard sentence for those who had been born in Paradise. All about them lay the gardens with their countless trees, rich in shining leaves, golden fruit and white perfumed blossoms. Through the grass flowed the spring of life. Its clear waters bathed the roots of the trees and kept the millions of flowers on its banks fresh and gleaming like stars. There was neither cold nor heat, no poisoned plant grew there, no tanentella beneath the rocks, no worm lay beneath the blossoms.

"Everything was perfect.

"And Adam and Eve looked at the cool shadows cast by Paradise's groves and at the cool, bright sunbeams playing upon the grass, heard the waters bubbling up from the endless springs, and knew that they must leave it all—leave it forever.

"Of course they had each other, and it is always a great comfort for a man and a woman to be together, only it was part of their curse that they could never again trust each other perfectly.

"Eve looked at Adam and thought: 'He has betrayed his God; perhaps he will betray me.' And Adam looked at Eve's beauty and thought: 'She who tempted me through my love tempted me so that I must leave Paradise. What may she not tempt me to next?'

"Yet they drew close together, as the weak always try to gain strength from the stronger, though each thought: 'There is no strength there.'

"At the gate the angel waited, a great tall figure, with white wings sending forth lightning from his shoulders, and with a flaming sword in his hand."

Teresa herself looked like an avenging angel as she showed me how the angel held his sword.

"From the gate of Paradise the way led downward to earth; a dangerous, thorny road, full of thorns and thistles—a more

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dangerous road than the one from here to Castellamare—and it led down to the unknown earth where only trouble awaited them.

"Adam and Eve were just about to pass out of the gate when God softened his heart towards them. It was pitiful to see them leaving Paradise bowed with remorse and sorrow, and so God turned and looked at His angels—He would give the sinful pair a comforter upon the road.

"All the angels were gathered upon the shores of the great river beneath the groves of Paradise. They stood in a great circle about God, and as Adam looked back he saw the gleam of their wings like sunshine among the trees. As their Maker moved about they followed with outspread wings, like doves coming to be fed.

"And now God looked at each and said: 'Is there any who will go with Adam and Eve; any who will leave the joys of Paradise, and go with these poor creatures down to earth to help them bear their burdens? He who will go, stand forth.'

"'Only a deep silence,' answered God—no one wanted to go.

"And again God looked with grave, penetrating eyes at His angels.

"'I do not command,' he said. 'I might command, but he who goes must do so willingly. Only he who offers himself freely can be of any comfort to the unhappy. And is there no one who will leave his happiness here in heaven for that other happiness of comforting the sorrowful and helping them bear their burdens?'

"All the angels looked at each other; then they looked at the balmy groves of Paradise, where sunlight and shadow played, and all sighed deeply. It sounded like a breath of wind through the trees. But no one answered; no one could willingly turn his back upon the joys of Paradise.

"Then God was troubled. 'I had not thought ye would fail Me,' he said, 'after all my goodness towards ye. Not one is ready to aid mankind—no one who will share their hard fate? Is there no one who will stand forth?'

"At that moment, from the depths of the groves, an angel came walking with light, quick step.

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"'I will follow mankind,' he said.

"It was the Angel of Music.

"He was beautiful to look upon, Signora, and young and strong. His cheek was fair as a flower-petal, in token of innocence, but his hair fell in dark, heavy ringlets about his face, and his eyes were dark—as well as they were the grave of sorrow, a sorrow without sin.

"And his voice was soft and low, with a gentle, soothing note in it.

"'I will go with fallen man,' he said; 'I will strive to comfort him.'

"And God laid His hand upon the angel's shoulder and looked into his dark, mournful eyes.

"'Thou,' said God, 'thou, my angel, who so rarely know joy?'

"'I can better understand man's pain,' replied the angel.

"'And shall ye not long for Paradise?'

"'Yes,' answered the angel, 'as now I long to be away on a mission.'

"'And how can ye who are so pure love sinful, fallen man?' asked God.

"'I will teach him to love heaven,' answered the angel.

"'And why can ye not be happy in Paradise?'

"'I mourn over pain—humanity's bitter pain.'

"'And what will ye do to aid fallen man?'

"'I will sing softly to him when sorrow wrings his heart. I will warn him of strife and danger when he lapses into indifference, and I will praise Thy name in tones—words are not worthy to be employed.'

"'But suffering may come to ye as well as to humanity,' said God. 'No one can live the earthly life without suffering.'

"'I realize that,' answered the angel, 'but perhaps that is what I need. I long for a note I cannot find in heaven.'

"'Then go, since ye willingly would comfort humanity. And my blessing shall follow in thy footprints.'

"And the angel bowed his head before God, and then, reaching one hand out to Eve, and the other to Adam, he went with them through the gate of Paradise, which was closed fast behind them."

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"Since that time music has followed mankind in his wanderings upon earth. It has seen birth and death a million times, has heard all the grief which can find voice in human utterance.

"When humanity suffers deeply it is dumb; but music speaks, it expresses all that words cannot say and calms the troubled heart. And can you imagine a festa without music? No one could sing or dance without the accompaniment. Music is the best earth boasts, and it ascends to heaven like incense. It floats towards its first home—towards its lost Paradise.

"The man who is not fond of music has a heart of stone, is not to be trusted, nor looked to for any good thing. Music can work miracles, Signora. I've seen it many a time. It can press tears from aching eyes, and I know myself that it is like a caressing hand upon the cheek when one is in bitter doubt. It was music which took the fever from Assunta's frame and wrapped heavenly slumber about her. You saw it yourself. You saw how it closed her eyes. It was that which saved her."

"No," said Assunta's gentle voice from the bed where she lay. "It was the Blessed Virgin who saved me, mother, she for whom I am named, my patron saint and protectress, Maria Assunta."

(Translated by Helen C. Greenwood.)

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ON CERTAIN TENDENCIES IN MODERN PIANO-PLAYING: A STUDY.

BY W. S. B. MATHEWS.

The presence of a considerable number of piano virtuosi of a high class in America this year naturally awakens discussion, and many efforts have been made to establish an order of precedence between them and to point out in what respects one or the other is greater or less. One of the most extended examples of this kind was reprinted, in part, in a former issue of this magazine, and dissent was taken from the conclusion therein arrived at, which was foreseen from the beginning, the intention of the San Francisco writer having been to establish Rosenthal in a position of the highest eminence ever attained in the art of piano playing. It is, of course, impossible to say at this time with any authority whether Tausig was as great as Liszt or greater; Liszt greater than Chopin; Chopin greater than Schumann or Mendelssohn; or, to come down again to recent times, to establish an order of precedence for Rubinstein, Von Bulow, Paderewski and Rosenthal.

In a former issue of this magazine the present writer treated of the evolution of piano music, showing how the modern art of playing had been developed through the independent discoveries and genius of three or four great writers and players working simultaneously but for the most part unknown to each other. These players were Thalberg, Liszt, Chopin and Schumann. Schumann, owing to the accident to one of his fingers, never appeared as a piano virtuoso, but his works show that he had a very deep sense of the possibilities of the piano, and in fact gave a very original and radical development to the art of playing, as is now plainly recognized from his works. As we run over any of the works of Chopin in the light of some of the modern transcriptions, nothing is more remarkable than the small part played by the left hand. Speaking from the standpoint of a virtuoso, there is no left hand technique in Chopin. Only in a few instances are tasks set for the left hand involving anything beyond medium re-

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quirements in the art of playing. For the right hand, on the contrary, new and very difficult tasks are assigned and here we continually arrive at fresh results. Chopin did not absolutely originate his style of playing. It was a progression from Hummel and the pianists of his school; but Chopin's work is vastly finer and more artistic. Speaking in a general way, the modern art of piano playing as it begun to be established by the pupils of Liszt, and in a great degree by Liszt himself, contains everything that had been acquired up to that time. The melodious and pearly running work of Hummel and Thalberg appears again in Chopin with new grace; Liszt himself gave the piano a great deal of sensationalism which Paganini had made the fashion on the violin. Thalberg started the fondness for singing melody of a pure kind, and Schumann made the most unheard-of demands upon the discrimination in touch. In Schumann we have something of the Bach spirit modernized and applied to the pianoforte as such.

If now we examine the piano works of Liszt, especially those after he had reached his maturity, we find all these elements combined. In his concert pieces there are sensational passages, cadenzas such as he himself originated and had the art of playing to the astonishment of an audience; all the devices of tone color and touch discrimination such as we find in Schumann are brought out by Liszt in the transcriptions of the Schubert songs as well as in those of Schumann. In the Chopin Nocturnes, with their dreamy melody and delicately poised harmonies, these appear over and over again, as they do in the studies of Liszt, so that there is not anything in the world of piano playing at the time when Liszt lived that is not illustrated over and over again in his works. Moreover, Liszt is the man who inspired the modern passion for what might be called omniscience in piano playing. He is the genius who undertook to arrange symphonies for the piano with some regard for the orchestral coloring. He it was who enriched the literature of the piano with a multitude of arrangements from every other department of music. Every one of these arrangements, although following loyally the composer as far as his idea goes, brings out new elements of

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originality. It was in the Liszt atmosphere that the modern piano recital was born. Buelow and Rubinstein were the young giants who made themselves encyclopedias of piano music and were able to play hundreds of compositions from memory, each one interpreted with the same care as a good operatic or dramatic artist gives to a leading role.

The modern piano player is born into this environment; he has to be a sort of musical microcosm. The fugues of Bach, the sonatas of Beethoven, all the phases of Chopin and Schumann, the sensationalism of Liszt, all these must be at his command. Thus from one point of view the position of the San Francisco writer remains sound, that the modern pianist is in a much more difficult position than the older one, since he has to know everything that has been gained in piano playing up to this time.

Whoever takes up a program of a piano recital down to within very recent years finds everywhere the same names. The leading writers of the pianoforte are represented, from Bach to Liszt; occasionally the name of Tausig appears in one of the few transcriptions he made; now and then something of Buelow; very often something of Rubinstein and Henselt—and there they stop. Moreover there is a gradation about this thing which has become stereotyped: Of Rubinstein they play melodies, just as they do from Mendelssohn; if Mendelssohn's name appears outside of a Song Without Words it is always the Rondo Cappricio or the Cappricio Brilliant; once in a great while a prelude or fugue of Mendelssohn is played, and there they stop. When the name of Rubinstein appears with orchestra it is the Fourth Concerto; if for the piano alone, the Waltz in E flat, one of the Barcarolles or the Staccato study in C. This insures effect if well done. Everything else fails more or less. We do not go to Rubinstein for any kind of transcriptions. He added nothing to the wealth of the piano in this direction. The multitude of his own original compositions have beautiful ideas and very tedious and unsatisfactory workings out. In short, the consensus of the pianoforte world is that Rubinstein, like Mendelssohn, is one of the lesser gods, a little of whom goes a long ways. The staple of the recital everywhere within the last twenty-five

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years is developed from the works of Chopin, Schumann and Liszt. And it can be said that there are a dozen or more of pianists of the first class who are practically equal to playing satisfactorily this entire range of music. There may be differences among them; some will play Chopin better, some Schumann, some Liszt.

But we are beginning to learn now that piano playing did not stop with Liszt. It is very doubtful whether in point of fluency or brilliant effect any pianist since Liszt has surpassed him; but there are respects in which he certainly has been surpassed, or rather, there are respects in which the characteristic tone has been given by later writers. The principal addition to the scope of the piano, and to what is commonly called technique, since Liszt's time has been made by Brahms, who was also the most serious and deeply poetic composer since Beethoven. Any of the works of Brahms for the piano are capable of being regarded in several different ways. It can be said, and is said, that they do not fit the piano very well. Schumann suggested this criticism almost in his first interview with the young Brahms, when he spoke of his playing "sonatas or rather veiled symphonies," meaning thereby that piano playing as such was not Brahms' object, but music from the standpoint of the orchestra. Now in orchestral playing the most noticeable characteristics are the easily moving rhythm, the detail of the voices and a charming evanescence of tone colors. In a well written orchestral piece nothing remains the same for ten seconds together. The colors change continually, just as the light changes on a fair day or the clouds change in the sky. Now this spirit is directly opposed to what has sometimes been called the "morbidezza" of Chopin. By this term they call a sickliness in which the rhythm yields to caprice and a certain pale and gentle melancholy pervades the whole. An orchestra does not lend itself well to this sort of musical feeling. A hundred musicians together cannot be depended upon to be sick at the same time; fortunately composers recognize this and the morbidezza has a very insignificant place in orchestral scores. It has been developed upon the piano in the effort to make the instrument do something foreign to its nature. The pianoforte hammer

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always gives its tone stronger at the beginning and gradually dies away, and in all of the older pianos, and in many of the poorer ones of the present, the vibration is so short that there is no real legato; and no phrasing, in the finer sense of the term, is possible upon them; because phrasing means the building and moulding of phrases by properly shaded intensity, in which it increases to its own climax and then diminishes. The increase in the pianoforte is that of an ascending flight of stairs, each one rising higher than the one before it. The increase of the orchestra is that of the inclined plane, where the tone slowly swells more and more as the phrase demands. In some of the finer modern pianos, and especially in those of four or five leading makes of the world, the vibration is so much longer and so large a proportion of it is maintained for one or two seconds after the hammer strikes, that something like real phrasing can be done. Moreover, the action maker has been so clever that a considerable variation of tone color, or something which resembles it, can be obtained upon the piano.

If we compare almost any composition by Brahms with one of Chopin, or, better still, if we compare twenty compositions by Brahms with twenty of Chopin, one thing will be very apparent, namely: that the middle and lower range of the piano is occupied in Brahms' mind with independently moving voices having vitality and originality of their own. In Chopin as a rule the lower part of the piano is occupied by an accompaniment. There is indeed a bass voice which is a counterpoint to the soprano, but the voices of the middle part of the piano do not appear. It is a question of bass notes and chords.

Again, if we take the most difficult master-works of Brahms and look at the treatment of the left hand part, such as the Handel and Paganini variations, it will be found that the left hand has entirely new burdens put upon it. Occasionally for half a page it is the same old left hand that Liszt and Chopin had; but straightway a new element appears and it is entirely another sort of left hand, in fact a right hand upon the left-hand side of the player. Nothing short of this will give an adequate performance. Look at the first two variations in the

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first book of the Paganini variations, the first in the second book, the seventh in the second book, the second, seventeenth and eighteenth variations in the Handel set, and in fact the whole work. Everywhere the left hand is called upon to "face the music" in a way and to an extent which very good players find inconvenient if not impossible.

Again, if we take the Brahms concertos for piano, many passages are found in which there are real voices which the left hand has to carry—melodious voices, which are expected to have a real singing effect, such as formerly appeared only in the passages for the right hand.

Mention has been made in these pages several times of some remarkable compositions of Mr. Leopold Godowsky, which are now in process of publication. These works admit of being regarded in either one of two ways, in both of which they are alike remarkable. As virtuoso tasks upon the piano, especially the left-hand arrangements of the Chopin studies, we find this weaker brother called upon to do right-hand parts, which nearly all concert pianists consider sufficiently difficult in the form in which Chopin left them. This implies a very great advance in the left hand, but it is only a part of the new development which these works of Godowsky anticipate. When his own original pieces are examined the most noticeable thing about them, aside from the originality of the themes and harmonies and the cleverness of the thematical working out, is the amount of counterpoint in the bass and middle voices. The most intricate enharmonic relations here succeed each other with a smoothness which is positively exasperating, because it sounds so plausible when it is done, yet is so excessively difficult to do. In short, the ideal of this part of Godowsky's works is that of symphony, in which the rhythm moves sensitively but rationally and polyphony prevails; and what he looks for in the playing is the same kind of musical result that can be had in the orchestra.

Even when our masterly orchestral players are wrestling with such difficult tasks as the Richard Strauss "Till Eulen-Spiegel" or the "Thus Spake Zorasthusta," we do not allow the players to stand on their heads or give any evidence of the difficulties which in some cases they are overcoming. We do

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not even desire the conductor to make a great fuss with his gyrations and to conduct himself as if he were every moment anticipating disaster. On the contrary, it is desired that the performance continue with the same lucidity and smoothness as a Haydn symphony, and it is only when they do this that the hearer has any assurance that the work is being really played for him. So also it is with Godowsky; he desires the "art which conceals art."

All this is not new with Godowsky. It is already implied in the pianoforte arrangements of the Wagner operas made by Klindworth, Tausig, Buelow and Joseph Rubinstein. In all these the effort of the arranger was to put upon the piano all the essential features of the orchestral score and to so write it that a good player could play it. It is not a question of facilitation; it is a question of possibility. Many an arranging butcher will give you what he calls a full arrangement of a Beethoven symphony in which he is said to put in all the notes of the score which any good hearer would hear; but if played they would never sound well, because the work is not well placed for the instrument. But these men, and particularly Buelow and Joseph Rubinstein, so dispose the parts with reference to each other that they lie within the powers of the piano; and it is only a question of mastery on the part of the player. What they look for is the same kind of smooth performance that the orchestra gives them, in which the different motives appear and disappear, the rhythm goes on, the tone volume increases and diminishes just as it would do in the orchestra, and the whole without any appearance of undue effort on the part of the player. This is the keynote which Liszt set in his "Tannhauser" overture arrangement, and many other places. It is the same which Buelow has in his arrangement of the Meistersinger quartet and Joseph Rubinstein has in "Siegfried and the Rhine Daughters." This queer arrangement brings the fingers into manifold relations never foreseen by Czerny and never illustrated in the works of any piano writer before.

Here, then, we have a standpoint for understanding the present tendency of the most advanced piano playing. It is no longer a question of runs, brilliant arpeggios, hair-raising

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cadenzas and effects. It is a question of music, with its throbs of feeling, its manifold voices, its closely woven harmonic coloring, and withal the possible climaxes of great art.

This is entirely different from the sensational position of the old-time virtuoso. It is not something entirely new in music. These two tendencies, of "art for art's sake," and piano playing for revenue only, have struggled for the supremacy any time the last hundred years, and perhaps more. When Clementi first played in Vienna he made a great sensation, just such a sensation as Rosenthal makes now. He played lighter, faster, more astonishingly than anybody else. Nevertheless those who had heard the young Mozart and the young Beethoven found many things lacking in this sensational work, and later on Clementi himself, after his famous contest with Mozart, modified his playing in the direction of a purer art, in which music as such had the first place and piano playing as such the second.

While Beethoven was a piano virtuoso in the sense of being the most powerful player of his time, the characteristic note of his piano playing can have been little if anything more sensational than his orchestra work; for at that time he indulged in great freedom. His contrasts of tone volume, his liberty with the time and the general air of freedom and abandon which contemporaries found in his music belong to the entire Beethoven as composer; and Beethoven the pianist was merely an imperfect interpreter of those qualities which up to that time had never found expression in music.

What we are to look for in modern piano playing is not sensationalism, but musical enjoyment. The playing which is melodious in all its parts, in which the player has command of all parts of the tone compass and is not confined to the treble for means of expression, a playing which is in one word "symphonic"—this is the tendency of modern art.

Very curiously it is not generally understood by pianists how far Liszt's school remains a leader in this direction. There is a whole world of tone poetry for the piano by Liszt which up to this time remains almost unknown in the concert room. These are his studies for transcendent execution, his transcriptions of Paganini Caprices, and especially his Sonata and

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Ballades. These works are symphonic poems for the piano, to be interpreted and orchestrated under the fingers of the player, and so intended that they touch the heart of the hearer. Points of sensationalism there are in abundance in all of these works, but the general principles of the most advanced piano playing of the present time are very fully illustrated in them, especially in the relatively greater importance of the role of the left hand and the general occupation of the whole scene with the expression of musical ideas as such and the creation of moods; in this way they make their effect, rather than by purely sensational devices such as languishing melody or hair-raising cadenzas.

It is impossible to say when we will have real masters of this modern style fully illustrating its ideal in all directions. In Europe there are two very great artists at the present time who have the technique for all these modern demands with perhaps one exception. These two artists are Feruccio Busoni and Eugene D'Albert. The missing element in the equipment of these pianists, if missing element there be, is that of tone color. Busoni I have never heard, but friends tell me that his technic is something marvelous, and so I should judge from his wonderful arrangements and transcriptions for the piano, such as that of the Bach Chaconne, for instance. D'Albert I have heard and found him very powerful, very masterly, but horribly uninteresting. Whether it was the piano he played upon or the manner in which he played it may have been a question. My own opinion is that his touch lacks the nuances which the modern art of piano playing requires, and that however difficult things he may do there is always a missing charm.

So far as I have been personally acquainted with the playing of great artists the one who illustrates modern tendencies more fully than any one else and who may be said to be noted for a certain elasticity in his playing is Mr. Godowsky.

As compared with the well rounded, thoroughly musical and sensitive tone creations we have when Mr. Godowsky plays any of his great interpretations, such for example, as the Bach Chromatic Fantasia, or the Handel or Paganini variations, the Schumann Carnival, the Grieg Ballade, the Schu-

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mann Fantasie in C or the Etudes Symphoniques, the sensational playing of Rosenthal in the Liszt "Don Juan" or the "Massaniello" are but sounding brass and tinkling cymbals. It is the old story of the kingdom of heaven not coming with observation.

But if I were to be asked whether I supposed any of these modern players, such, for instance, as Busoni and Godowsky, are greater than Liszt, I should take a long breath before answering. Greater, probably not. Better in several respects, yes. In the first place, all of them, excepting perhaps D'Albert, have a better touch than Liszt had and more skill in tone color. The piano of Liszt's time did not admit of this treatment. Rosenthal in this respect is undoubtedly much greater than Liszt, and so also is Paderewski; but whether either of these artists would be capable of producing an equal effect upon a hearer by playing Liszt's sonata or ballade to that which Liszt himself would have made with the composition, is entirely another question. The chances are that the man who created that music had it in his heart in such a way that he could impress it more forcibly upon his hearers, even though his fingers in some respect were not so good.

In token that this general view of the progress of piano playing and the tendencies of the new art are such as I have here represented them, attention is called to the fact that all the best pianists are beginning now to dip into the Brahms compositions. Sauer played a Brahms Sonata, opus 5; Mme. Bloomfield-Zeisler is beginning to play Brahms' works, and so also is Mme. Carreno. That they do not in all cases give to these new works the inner something that is there is incidental to the novelty of the works and their comparative worth in relation to the later technic of the piano.

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THE SECOND AND THIRD ORGAN SYMPHONIES OF CH. M. WIDOR.

BY T. CARL WHITMER.

SYMPHONY II.

Prelude. I.

The opening measures of this piece serve as the rhythmical keynote. The interweaving of motives is not only skillfully done but shows beauty of the absolute kind. The interweaving is the means and not the end, fortunately. The emotional intensifying is well worked out, and for an example of a powerful climax, yet of small proportions, see page 45, brace 3. The prelude is also notable because of its mechanical construction and yet thoroughly musical effect; because of its accurate adjustment of idea and treatment. Whether it is to be played dramatically or not is a matter of taste. It is not likely that it was conceived thus, although a portion at the close is really dramatic in a small way and bears a corresponding registration. Widor is more broad and serene than dramatic or passionate in his writing, and to infuse the slightest passionate or dramatic element in the midst of such cool, calculated, collected passages seems thoroughly bad taste.

It is possible to find secondary melodies almost without number, but it is scarcely worth while to trace them. Some would lead to the third movement, and others into space! I referred to this movement when I spoke of transpositions of short motives. Compare themes on page 43 and first part of page 44.

Pastorale. II.

Made rather after the usual recipe. But note that the pedal part is unusual almost throughout. Especially note the member of the chord given to the pedal on page 46, braces 3 (last two measures) and 4; also page 47, brace 1, measures 1 and 2. Mark that it is an 8 ft. that is used and hence, in places, the tone assigned to the pedal is higher than that assigned to the manual. This is not a new device by any means, but

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it is used so often through these symphonies that the isolated cases by other composers are almost blotted from our memories. One feels that the pedal part in this movement gives us a glimpse, at any rate, into what becomes a habit, as it were.

Widor is a great weaver! Notice the shuttle in the pedal part (right foot) on page 50, braces 3 and 4. Then page 51, brace 4, measure 3, is wonderful! He never overdoes an effect, observe how that last "g" is blown from its predecessor as down from our finger tip!

Andante. III.

A compound, but it hangs together fairly well. By careful evasions the opening theme is not hymn-time-like. Page 54 brings to us reminiscences of the first movement. And on last measures of first and last braces we find started the semitonic transpositions; here it is literal, however. On page 56 the theme carries three burdens, two on its back and one strapped beneath. Note that the rhythm of the pedal part for eight measures is practically the same as that of the second movement of Beethoven's "Moonlight" sonata. The recurrences of motives from the prelude are well wrought, but he thereby gains unity in the symphony at the expense of unity of movement. Such attempts at unity are, too, very self-conscious.

Scherzo. IV.

The most piquant and evenly original of the movements. The fun he has with a fugue! He never descends to the level of a joker, but this scherzo is "just too rollicking for anything." Page 61 is charming. It is like small, glistening lizards darting through the lights and shadows of an embowered spring source. Beware, ye pedalers, of this entire movement! It has the face of a frank boy, but the tricks of the man from Monte Carlo or Bret Harte's Heathen Chinee. The material is very simple, but the staccato and registral demanded produce a most astonishing effect. Widor's staccatos are famous!

Adagio. V.

The effect of this is far out of all proportion to the intrinsic

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value of the material. The introduction is a quasi recitative passage, of which he is very fond; using the like as introduction in Symphony V., Movement II.; Symphony VIII., Movement VI., and other places as intermediate (e. g., Symphony VI., Movement II.). Then he changes the places of the rhythmic pulses of the intro. motive and lengthens and uses as a man uses glue—viz., to make two or more things stick together. The key tendency is very definite in the first part, and then by modulations, carefully carved, he offsets this and then returns.

One discovers Widor's almost Dresden china-like art of hiding—but in activity—in every nook and crevice of his work.

Finale. VI.

We think we see the later Widor when we arrive at this point, but we get but a mere glimpse. We do not yet see the later constructive writer. I have always had the impression that the first eight measures were written and then inspiration dropped almost completely.

His unity is faulty. So much force is expended in little bits. The harping on one or two midget motives is very tiring.

The strong parts are page 66, braces 1 and 2, 4 and 5; page 67, brace 3, measures 4 and 5; page 68, brace 3 (and two measures before); page 70, braces 1, 2 and 3. All the rest is weak; and the last page is, with the exception of the clever inlaid effect of the attack and release of the half-notes as shown on braces 2 and 3—this wonderful gnawing effect!—positively inane and wholly without climactic effect; notwithstanding the evident climactic intent.

Page 71 is the most badly written page so far. Widor doesn't sustain his parts as a rule (there are some notable exceptions), but this movement is the prize winner for detachedness. (Note that the pedal on page 66, on last brace, is taken rhythmically from the inner right-hand part, opening theme.)

The "most weakest" spot of all is page 69, brace 5, measure 3 (et seq.). This literal repetition is abominable and I can scarcely find language strong enough to express dislike for

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poverty-stricken methods such as parts of this movement certainly show.

Staccato work was spoken of above; staccato work that is organ-like in effect although un-organ-like in principle. He has accomplished the task in much the same way as Liszt made the piano speak orchestrally and yet retain its unique genius.

Geniuses in literature manipulate the language that you and I speak every day, and conjure up the things that lie beyond us; versed as we may be in the same language. So, these geniuses in music use musical language, clumsy enough at best, and accomplish wonders, express anything, express everything; and that without consideration of what are conventionally considered possibilities or common attributes of the expresser.

SYMPHONY III.

Prelude. I.

Two tendencies are very strong with Widor; the meditative and the imitative. He is fond of lines and interesting lines; in other words, of melodies and secondary melodies; and of melodies and imitatively answering melodies. This is compact and logical. Compacts, unless they possess vital logic, are of little value. This movement is sequential and therefore consequential.

I call attention to the five-measure phrase for clarinette (page 74, braces 1 and 3); it is exquisite. Especially is the peculiar two-measure tail-piece to receive note for its simplicity and for the effect gained by its detachment from the three preceding measures, accomplished by (1) the skip and (2) the harmony.

Another method of Widor is to place in counter position rhythm and direction two melodies, or two bodies of tone, each having (what was stated earlier as a characteristic) a large compass. (See page 77, braces 2 and 3, for this interweaving of tonal bodies. Putting underneath this a stone work of tonic pedal-point gives to it a splendid effect.)

The initative methods of composition give so much scope for color matchings and afford such ample backgrounds for

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freedom of harmony that one is almost compelled to think that they often cover up a noticeable lack of original conception, and, in their stead, really are the mechanical results of invention.

Minuetto. II.

What gaiety! But what a high training of finger and wrist is required. Another staccato movement, and personally, I prefer this to the other because of the greater contrast and logic contained. The harmonic construction is excellent and the effect is none the less piquant because of it. It is a difficult matter to use intellectual means and produce tonally sensuous ends; and hence the value of this movement.

Page 80 is rather manneresque! (I except brace 3, measures 1 and 2; brace 5, measures 3, 4 and 5.) This page is a product of Widor's—at times—almost ungovernable desire for tertiary and quarterary melodies, not satisfied with principal and secondary ones; and that, too, in the heavy pedal. The left foot holds down a lead weight while the right gives forth "tunes and troubles of its own."

But then the pedal is an 8 ft., and part of our fume is wasted! Widor "does" effects nowhere else attempted (excepting spasmodic efforts) and often, apparently, simply by the plain process of thinking that: if a pedal tone is not wanted, yet the hands have too much to do, take a stop of manual standard (8 ft.), push off all 16 ft. stops, and—why, merely give the parts to the feet!" Easy as can be in principle. It is new; it is an easy way of solving manual difficulties, and hence justifiable. It is a way, too, to secure a strong polyphonic movement with light tone.

There is no organ composer to compare with this man in point of breadth of treatment. He slashes on his colors and looks neither to the right nor left. It is this abandon, and acceptance of self-dictates, which make this composer what he is. And if his compositions do sometimes stalk around in garbs like old Kreisler ("cracked musicus, par excellence"), wearing "C sharp minor colored coats and E major collars," who cares! He has given us some noble compositions and the few that are not so noble are readily forgiven.

Note the original coda!

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Marcia. III.

Every one certainly sees by this time Widor's control over, and much use of strong rhythms. This march and that found in Symphony I., are good examples of what can be done with marches without using all of the ordinary and conventional harmonic sequences and divisions. There is no one that can write a "latter-day" march like a Frenchman, anyhow!

One cannot liken this movement to the marching of men of one uniform; it is more like a great procession in which many companies, with varied uniforms, pass by our reviewing stand; a procession in which there are cavalry and infantry; heavy and light artillery. It makes a splendid study for the analysis of consecutive harmonies. And with all this variety there is no theatricality about it. No text books would suggest such counter-poised chords as we find here. It is passages as page 86, braces 4 and 5, which detract from the effect by their very evident inventiveness. They have charms, but they seem merely to fill up gaps between inspirations.

The rhythmical heightening, or intensification, of "single-part" passages, as on page 88, brace 2 (et seq.), is clearly and pointedly done. I suggest this movement to all students who wish (1) to free themselves from mere text book knowledge and (2) to gain a knowledge and practice of some unusual chord relationships.

Adagio. IV.

Frenchmen write the most interesting canons because they are willing to sacrifice, if necessary, a point of technic here and there to an effect musical. This is canon in the octave at a measure's distance and in two parts.

Note the dominant pedal on page 91, brace 1, measures 2, 3 and 4. It is such a little matter which makes the difference between art and knowledge pedantically applied. Note, in the brief coda, the alteration of the motive's pulse-position. It is charming.

Fugue. V.

A four-voiced fugue. Warum?

Finale. VI.

The introduction is suggestive of that which introduces

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the eighth symphony. Another reminder of Mendelssohn, in general style, although in individual treatment it is original. Much of Widor's music is often intentionally original. Not so here, however. It is a series of semi-lighted but multi-colored cascades. It seems, too, a kind of idealization of motive repetition. It is for such pieces that the highest art of the interpreter is required. It is this continuous and persistent emphasis on one motive which requires the utmost care in the disposition of pressures and colors on the part of the executant.

The method of "sequencing" is very novel on page 98, brace 2, measure 4 (et seq. for four measures). Then note the manual parts of the first two measures, brace 5, page 98. It is wonderful what is produced with such unmusical means. The secret of the effect lies (1) in that the effect is not of long duration and (2) that he uses e (above middle c) as a binding point. Page 100 is wonderful. Breadth, breadth and again —breadth!

On page 10 (braces 3, 4 and 5) we notice a device in accompaniment used extensively through the third movement of the eighth symphony. It is an easy way to effect the richness of a canon! (See Finale, Sonata I., Guilmant.)

Widor knows, too, how to regulate shadows and lights, and this is another secret of his power. Let all young students examine page 105, brace 3, measures 2 and 3! This 6-4 chord on a hold transcends the well known rule in text books pedantic! The coda is one of the best of his short codas.

This is the strongest movement of the whole symphony.

(To be concluded.)

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MUSIC AS MEDICINE.

BY PAUL PASTNOR.

The therapeutic value of music seems to be not yet thoroughly appreciated or understood. That music has a distinctly soothing and curative effect upon the body, both through the influence of the mind, and, more directly, through its immediate effect upon the nerves themselves, is established by abundant evidence. I could submit, if necessary, the testimony of many hospital physicians to the reviving, stimulating and helpful effect of music upon the average ward patient, whenever it has been tried. Indeed, in some cities, the Sunday singing of church choirs, or other volunteer musicians in the hospital wards has been found so beneficial to the patients that arrangements are now regularly made to have a musical hour of some kind, at least once a week; and the patients look forward to this treat with an eagerness that is in itself medicinal and stimulating. The writer knows a lady, gifted with a singularly sweet and sympathetic voice, who is in great demand in the hospitals about Boston as a singer in the general wards. Wherever she goes, with her gentle presence and winning voice, she seems to carry hope and health and peace with her. There is a curative effect so positive and marked from her singing, that hospital superintendents frequently assure her that her visits are as beneficial as those of all the doctors put together. And, having property and leisure, she has accepted this as her blessed mission in life, to minister to the sick with her truly beneficial talent.

Such being the acknowledged therapeutic value of music, it seems strange that it should not be more generally utilized, in a larger, more constant and scientific way, for the assaugement of pain, and as a real remedial agent in sickness. Its effect, as I have hinted, is not entirely upon the mind, though its psychic influence is great, and of legitimate and unquestioned value. Music also acts directly upon the nerves, upon the brain, upon the circulation. The impact of harmonious musi-

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cal tones upon the nerves might be likened to a delicate and subtle neurotic massage. The vital forces are actually quickened and sustained by this fine percussion and attrition of musical sounds, as by the coarser pounding and rubbing of the masseur.

In proof of this, note the quickened pulse and improved color of a patient, especially a convalescent, while under the influence of agreeable music. The tone of the entire physical system is perceptibly heightened. A little girl, who was troubled with a spinal difficulty, always declared that it gave her a better appetite for dinner to have the hand-organ man stop under her window during the morning. Doubtless this was a fact. The child's debilitated system was keyed-up, stimulated, warmed by the music (for what child does not find music in the most wretched hand-organ?), so that the very gastric nerves reported an accession of life and zest. There was, I take it, sense as well as sentiment in the custom of the ancients, according to which their meals were preceded and accompanied by music. Indeed, I am convinced that the direct nerve-stimulus of pleasant musical tones quickens every bodily function as truly as wine does, without the bad effects of alcoholic reaction.

Of course, the therapeutic value of music is largely determined by the temperament of the patient. If an invalid have no "ear" for music and no love for it, there will be no favorable mental effect from melodious and harmonious sounds, and the direct nervous stimulus will be very much less than in cases where musical tones are agreeable to the ear. Even physical massage, it must be remembered, fails to benefit some organisms; much more, then, this subtle, delicate percussion of tones. But I think I am justified in assuming that to at least three-fourths of modern, civilized and educated mankind music makes a natural and effective appeal. The average church audience proves this. Even many who are unable to follow a simple hymn-tune with their own voices, will show by their faces and demeanor that the music pleases them. Reasonably, then, we may infer that three-fourths of the sick are capable of being positively helped by music, and perhaps the remaining fourth might find in it that diversion,

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that relief from nervous tension, which is so grateful in pain or in brooding convalescence.

Granted thus much, I ask, Why not make more of music, medicinally and hygienically, as a promoter of health? Why not incorporate it in the pharmacopoeia of medicine—give it, at least, as honorable and established status as alcohol or opium? I would have the curative effect of music tried in every household and in every hospital, thoroughly and fairly; and, if the results of these experiments warranted—as I believe they would—I should like to see the functions and resources of musicians correspondingly multiplied, so that their talents might be enlisted and rewarded in the interest of the bodily health of the race. Let them be called in with their divine art, to supplement and assist the medical practitioner's science.

Why not have sweet singers for the sick in our homes, as well as in our hospitals? Why not promote the effect of bitter drugs by sweet sounds and associations? I leave this suggestion with my reader, not as a fanciful notion, but as a sober and practicable theory. Why should not the race more liberally and scientifically avail itself of the acknowledged medicinal value of music?

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I have been doing quite a little business lately with what I might call the brigade of the dissatisfied. Beginning a little back, I met on the street one day, just as Rosenthal and Godowsky had played recitals in the same week, that veteran, Mr. Carl Wolfsohn, who stopped me to speak of a portrait of Beethoven he had lately acquired, and then he went on:

"I think something ought to be done to stop this pernicious practice of a concert player seeming to think he has solved the whole question when he has played faster or louder than anyone else. One of these players takes an innocent little waltz of Chopin, such as all our pupils play perhaps sufficiently well, from an artistic standpoint, and then he plays it as fast as he can, with delicious running work, to be sure, and great power in the climaxes, which he intensifies for the purpose, and great delicacy of the pianissimo passages; and straightway the audience goes wild over him and all the smart pupils set to practicing in order to play faster, louder, and clearer. Meanwhile their appreciation of the sensitive light and shade of music is gone, for in these performances of the virtuosi there is no light and shade but only contrast. It is total darkness or bright sunlight all the time; of sensitive gradation of tone power and quality, of delicate interplay of musical motive and the creation of a really musical mood there is never a bit. Astonishment is the sole end proposed. I am not objecting to the possession of virtuoso powers by players; on the contrary, it is of the greatest use for a player to be above technical dangers in his interpretations; but once he has a first-class technic I prefer not to hear anything about it directly. The chief impression of his playing ought to be music; and only after the hearer reflects and tries to analyze the favorable impressions he has received should it begin to grow upon him that

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he has also been enjcying a remarkable virtuoso display. In short, I am advocating the art which conceals art.

"This other work seems to me just the same thing as if an actor in preparing Hamlet should consider that when he had become able to repeat the part as rapidly as possible (more rapidly than anyone had ever spoken it before) or to speak it louder or softer, he had produced a Hamlet of the virtuoso type. An elocutionist might also try this scheme in preparing his recitations in what we call 'allegro molto, piu presto possible.' Of course, when I mention this to any educated person I am immediately reminded that such a proceeding would be absurd and offensive, because poetry is a matter of ideas and images which must be presented to the mind, while this senseless rapidity obscures the idea and gives us nothing. But to this I answer, 'Is not music also a matter of idea and of mood?' And when the virtuoso pianist is racing after a train (for this is what it sounds like) where is the mood, except the satisfaction at seeing him go out of sight around the corner? I tell you, Mr. Mathews, this principle is all wrong, and something ought to be done to check it, and if I were a musical writer I would take it up and speak of it."

* * *

A few days later I met Mr. Wolfsohn again, and he came back once more to the attack. He started the conversation with reference to an unreported one of two years ago, which I will now give. One day on the street he met me and in his most dry and emphatic way he said: "I have heard Mr. Godowsky play the Brahms-Paganini variations, and they were nothing but Czerny exercises. It was an immense technic, but entirely without music."

So now he began his conversation by referring to that. He said: "I heard Mr. Godowsky's recital the other evening, and I enjoyed the playing immensely. It was beautiful work, enjoyable in every way, and I have no objection myself to his arranging the Chopin studies and the waltz, if he wishes to, for the left hand; or for the feet, if he wants to, as Clarence Eddy has one of the Chopin studies for the pedals of the organ. And when he has arranged them I have no objection to his playing them at home and giving them to his pupils if he

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likes; but he ought not to put them on programs. I put this position on two grounds: In the first place, the musical effects of the arrangements are very different from those of the originals, and to my taste no better, perhaps not so good. Moreover, what I care most about is the influence these things have. Just as soon as something is advertised to be very difficult, every smart young Alec who has studied the piano sends for a copy and goes to practicing it, and after a few months you will see these arrangements on the programs all over the country by players whose technic is not equal to them, but who have been misled by the complications and the ardor of practice, and the result is that they undervalue the art in the master works and direct their whole attention to the question of difficulty. It is a wrong standpoint entirely to encourage. It seems to me very much as if somebody were to rearrange Hamlet or some other play of Shakespeare and put in very long and hard words everywhere in place of the easy ones which Shakespeare used, and then give us this as a glorified modern version of the great poet. I tell you it is absurd and wrong, and I would rather a concert player gave us a Mozart sonata with as much refinement as possible, than to occupy time with these astonishing feats."

* * *

It is not my business to defend the virtuoso from these charges. They have a certain amount of truth in them. There is, however, another side to the question, which I give for what it is worth. I will say, however, that I do not care personally for any of these extraordinary performances of small pieces, like the Rosenthal and Sauer playing of the Chopin waltz in A flat, opus 42. These are not concert transcriptions at all. Thy play the original waltz just as it stands and they spend months in practicing it in order to arrive at an impossible brilliancy and certainty of running work, and then they play it in public so fast that the combinations of the two rhythms is entirely unfelt by the hearer, and they think they have done something; and so they have, but it is nothing worth while. When a virtuoso brings forward a concert piece well known to the majority of advanced pianists to be of great difficulty and plays it with a brilliancy and ease which aston-

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ishes the listener, they call it very good art, even if the piece is rubbish.

The concert pianist can do business successfully on two different lines, mainly: Either he must show exceptional command of the keyboard and of the tonal qualities of a piano (because mere keyboard facility amounts to nothing unless you have tone to show it) or else he must make his impression by the musical quality of his playing. Now, of this latter kind there are many grades, as also of the first; and very often those players who think that they excel on the musical side really excel on the mechanical side, but, having had originally a natural genius for the mechanism of the piano and accomplished this part of their equipment with very little expenditure, they therefore undervalue it. Whereas, having been originally somewhat defective on the musical side their experience costs them a great deal of study and rather uncertain experimenting, and consequently they pride themselves very much on the quality of their interpretations. I have always held, and now hold, that the tonal side of a pianist's work, and the sentimental side, is the one which commends him to the audience. I think that mere display soon palls, and that astonishment is a very uncertain foundation for box office success.

To my mind the two most successful popular players of recent years are Paderewski and Sauer. I do not place them in the same rank for merit. I consider Paderewski the superior. Mr. Sauer, however, has a very charming touch and an intellectual equipment which contents him with musical works of a light and insignificant character, such as the great majority of those he puts upon his program. These he plays with a great deal of precision and a certain amount of charm. Frequently he overdoes passages in an effort to make an effect where effect is not possible, and he undoubtedly gains a great deal of applause from the audience, and usually gains it where the reverse of applause would be more appropriate. For instance, in a Chicago recital, he played for a recall the Chopin study in G flat in the second book, the octave study, playing it very pleasingly; but, on the resumption of the theme near the end, he took the low bass notes an octave lower and

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pounded them out with tremendous importance, in order to create the impression that he was doing something remarkable. This, coupled with his wizard-like pose, and a certain undoubtedly pleasing quality of the man, set the audience off into raptures; but it was a very bad performance all the same. I consider Mme. Carreno's treatment of this study much more legitimate and it is equally successful from a popular standpoint.

This criticism upon Sauer needs to be qualified by recording the success he made with the Brahms Sonata, opus 5, which he played both here and in New York, and played quite well. Indeed, to my way of thinking the three best things he did were the Brahms Sonata, the Schumann Toccata and the Chopin Fantasia in F minor. They were certainly legitimate interpretations and all were remarkably successful from a technical standpoint.

But, when all is said and done, there is no denying that a pianist places himself and defines his standpoint when he makes up a program, and one has only to read the different programs of Sauer to see that he makes his effect by playing small and quite ordinary pieces, such as are wholly within the powers of boarding-school pupils. These he gives with a certain charm and an originality which not infrequently is detrimental to the author, but gives nevertheless with a charm, so that with the audience he is very successful, because an audience everywhere is composed of people who know comparatively little about music and about the individual pieces on the program. This you can see if you watch the attitude of the audience when a really familiar number is given. If the pianist happens to play for a recall a piece which they recognize, applause immediately follows. As St. Paul remarked about the experiences of the night of the shipwreck, they thank God and take courage. But when it comes to distinguishing between the technical merits of the different performances and the artistic qualities of the interpretations they are, to use a western expression, "not in it." But to do Mr. Sauer justice, he made very little effort to carry his point by fast playing. In fact, his technical equipment is not extraordinary, the most attractive element in his playing being his

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musical touch, which has in it a certain "chic" appealing to an audience.

* * *

But what is an artist to do when he is called upon to deliver his wares before an unaccustomed audience? Is he to take it for granted that the audience will be composed of those who are mostly unacquainted with the higher forms of piano art and do not care to make the acquaintance of any such works, but only wish to hear mediocre pieces with which they are familiar? Or is he to assume that in sending for him they wished to buy the best he had to give them, or to find out what that best is? This is rather a nice point, and it is a sort of sunken rock on which the bark of many a concert player has come to grief. Here, for instance, the other day in Boston, Mr. Godowsky played a recital containing the Brahms-Handel variations and the Liszt Sonata in B minor, two extremely advanced and serious works for the piano. Of the many Boston critics only two were present at the concert. One of them, fortunately, was Mr. Philip Hale of the "Journal," a musician of thorough knowledge and a literary man of unusual ability. Mr. Hale immediately recognized the unusual quality of Mr. Godowsky's playing on the musical side and went on to say that passages which other players had made nothing but display pieces, under Mr. Godowsky's fingers showed themselves to be an essential part of the Brahms idea. He said further that in the playing you forgot the pianist entirely and thought only of the music, and it was only later that you realized the astonishing technical equipment by means of which all this magic had been accomplished. He, therefore, very rightly recognized in this artist one of the most remarkable pianists of the present time. He then went on to question the propriety of presenting such things as the Brahms variations and the Liszt Sonata in a recital program, because they were so long and so abstruse to the ordinary hearer. It necessarily followed from the position he took that in program arranging the example of Mr. Sauer and Paderewsky should have been followed in the abundance of small numbers. He also objected to what he called the "disarrangement" of the Chopin ideas, one or two of the studies having been included on the program.

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Without stopping to question the justice of these criticisms, I content myself with pointing out the difficulty that would arise if they were to be followed out, of obtaining any advance in the piano playing art. According to this position, an artist cannot put a long and difficult work on a concert program, because it takes too much time and the audience is not familiar with it. Neither can he put it on any recital program for the same reason. How, then, I will ask, is it ever going to be heard and its place in art established? Moreover, these works, and several others of the same sort, represent phases of piano playing which are impossible to any but a small number of virtuosi, on account of the technical difficulties they contain; and of the small number of virtuosi who can play them adequately and without difficulty, only a very few have the musical qualities enabling them to bring out the tonal beauties which abound in the Brahms variations and perhaps also in Liszt's Sonata. In short, the tonal phases of these two works, as Mr. Hale himself acknowledges, are the most pronounced characteristics of their performance by Mr. Godowsky. Therefore, I would ask, how is a young artist with phenomenal musical qualifications and with a mastery of the keyboard which is essentially new and original to illustrate his powers if he is not to be permitted to crack these hard nuts publicly? There are times when newspaper criticism falls under the admiring appreciation of Shylock, and one exclaims, "How much more elder art thou than thy years!"

* * *

Speaking of the dissemination of high art, I had an interesting talk not long ago with that accomplished teacher and man of the world, Mr. Emil Liebling, who has this year been extending the work of his diocese beyond previous limits. Once a quarter he visits Milwaukee and performs there the duty of what might be called inspector general of the musical department of a college. Arriving there on Friday afternoon, he gives a talk to the music class on Friday evening. On Saturday he examines every pupil, gives marks for the work finished during the quarter, and leaves a memorandum of that to be performed in the following quarter, of course under the administration of the music teacher of the college. On Satur-

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day night he plays a recital, a very fine recital I have no doubt, and Saturday morning finds him again in Chicago. Next season he expects to fill a position of this sort in several other colleges; the advantage gained, it is claimed, being that the less experienced teachers of the college are kept up to a higher standard and a musical impulse is given by these periodical visits which would be impossible without them.

* * *

March 17 and 18 Mr. Clarence Eddy played with the Chicago Orchestra a concerto for organ and orchestra by the celebrated young Italian master, M. Enrico Bossi, who is now director of the Benedetto Marcello Conservatory in Venice. This concerto, which is dedicated to Mr. Eddy, and was played here from manuscript, is in three movements, extremely well written for the orchestra and organ. The slow movement contains a very beautiful melody, which, however, was not appreciated by the audience at its full value. The first movement of the concerto, and in fact the whole work, is conceived with great spirit and is full of dialogue work between the organ and instruments of the orchestra, requiring from the organist a great deal of discretion in registration as well as much musical feeling in the playing. The pedal technic in this work is comparatively simple. If I may venture a criticism, I should say that the first movement would have been much more effective if German principles of organ writing had been followed out more thoroughly; that is to say, if there had been passages of a sustained contrapuntal movement. Anyway it is a very enjoyable work, and it was a pleasing evidence of the estimation in which Mr. Eddy is held in this community, where he achieved his first distinction, that the audience was the largest of the entire season. For recall, Mr. Eddy played a "Nuptial Benediction" by Lemare.

Mr. Eddy also played in private on the Auditorium organ a programme containing the following:

William Wolstenholme—Concert Overture (New, written for and dedicated to Clarence Eddy).
M. Enrico Bossi—Ave Maria.
M. Enrico Bossi—Scherzo in C minor.
Lemare—Romance in D flat.
Josef Labor—Phantasie, opus 9.

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These works are all new, or nearly so. The Concert Overture by Mr. Wolstenholme is a very strong work indeeed, thoroughly modern and full of fire. Mr. Wolstenholme was so unfortunate as to lose his sight when quite a small boy. In spite of this fact he is an extremely able concert organist and a composer of great originality and force. This Concert Overture is particularly well written for the instruments. The two little pieces by Prof. Bossi are very light, melodious and charming works, as also is the Romance in D flat by the young English artist, Mr. Lemare. The most wonderful piece in this collection is the Phantasie, opus 9, on the Austrian national hymn, by Prof. Josef Labor. This composer is also blind; he first distinguished himself as a pianist and only later in life took up the organ. This Phantasie was written for the fiftieth jubilee of the Emperor Francis Joseph, and is one of the most remarkable examples of contrapuntal skill in the entire library of the instrument. Mr. Eddy takes great pleasure in playing it on account of its difficulty and the cleverness of the imitations and canonic work which it contains. He has a very high opinion of the composer, as well as a great admiration for him. He also quotes from a recent letter of Mr. Labor. "Every composer may have two kinds of pleasure; of the first he is certain—it is the pleasure he feels while he composes his work. Oh, it is a sweet joy! The second is when the work is acknowledged by a great artist." W. S. B. M.

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CONSIDERATIONS ON ACCOMPANYING.

BY T. CARL WHITMER.

The individuality of the soloist is the central point. About it, however, are subsidiary points which affect that individuality—never mar it.

The presupposed requisites of an accompanist are:

Sufficient manual training.

Ability to read at sight.

Ability to transpose.

After these come, however, other elements which will now be considered.

Accompaniments are for voices or for instruments. Hence difference in treatment. But,

Firstly, there must be under an accompanist's conscious control his own self-repression and his own self-assertion. Keeping in mind the individuality of the soloist, it needs no great thought to understand that the accompanist must suppress himself and his part. But as there are two distinct parts and two distinct people, both parts and both people act and re-act on each other, and if the accompanist causes his part to be entirely utilitarian—i. e., a mere support—he fails to fulfill the function of the reaction of parts and of persons. There is a reason for the existence of the accompaniment. Hence there is a secondary individuality.

Secondly, there is a phase of the accompanist's work which is, however, purely utilitarian. There is still the need of support as support. This is one of the differences between the accompaniment of a voice and of an instrument. The singer requires more support than an instrumental soloist, as a rule. There is more danger of losing pure intonation. The violinist, for example, produces his tones slightly more mechanically than the vocalist. The more mechanically the tones of an instrument are produced, the less need there is of support as support. (With a point of "effect" this is, of course, not concerned.)

Support is better when it is rich and full in tone than by

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loud playing. This richness is gained (1) by good firm fingers, and (2) by "filling out chords. The first is a presupposed acquirement. The second requires a knowledge of harmony, unless the ear is exquisitely trained.

All thickness must be avoided. The third of the chord must be doubled very sparingly. The doubling must be used in moderation always. Octaves in the bass are good supporters. Almost all other "doublings" on the lower part of the piano are 'thick." Very often to transfer a note that is written in a chord to another position is good. But all this depends on whether the piece to be played is originally a piano accompaniment, or arrangement. If piano originally, less freedom should be taken because of the essentially pianistic conception. If a piece written when the piano was "young," slightly more liberty may be used to better adapt it to our instrument. If organ or orchestra originally, considerable freedom is allowed; for as there were originally more notes in the score, a note here and there added will do no harm.

Thirdly, there is a balance in expression that must be kept between the voice and piano. This requires a balance in (1) quality of tone, and (2) interpretation. That is, there must be a sustained mood throughout the piece. The mood of the singer necessarily is supposed to be thoroughly consistent.

But, there are no means of telling, at any rate, how a singer will sing the very next note; consequently,

Fourthly, muscles, mind and feelings must be very sensitive. The whim of the singer may destroy the unity of the composition and the accompanist will have to destroy his. This sensitiveness, this sympathy, is gained at the start by an absolute renunciation of pre-learned or fore-conceived ideas of the piece. One must "leave himself open"; one must be impressionable. Every change of the singer's mood—his caprice—must reflect itself—but still more, reflect only to call forth the accompanist's own force or activity.

This is the greatest power of an accompanist—the requisite sympathy that will by contact with another power act with that power, augment that original acting power, and have its own force—its own originality—drawn to action.

Study of musical form will assist very greatly in sight-in-

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terpretation. It bears the same relation to interpretation that the knowledge of harmony does to the sight-reading of mere notes.

In all songs there are preludes or interludes, or both. These are more under the control of the self-assertive part, but nevertheless must be tempered by the singer's conception of the whole. There is a "detached" effect when these are different in character from the general conception—as if the two parts did not belong together.

A singer will not sing the same song twice in the same way. Much less will several singers sing the same song alike. Differences of general conception and then, consequently, differences of phrasing, accentuation, treatment of passage work, embellishments, cadenzas, cadences, anti-climaxes, climaxes —call for a receptive accompanist. He must be passive and active at the same time—he must first forget what he knows about this or that composition.

There are conventional traits, but an accompanist dare not depend on anything. Some conventional traits are:

Taking slower time on cadences.
Holding notes, which have pauses or "holds" over them, two, three, four times their length.
Hastening the time on "Ha, ha, ha's" that may occur in the song.
Altering the final notes of recitatives.
Taking faster time on holding notes which are used as pedal points above the accompaniment.

In conclusion, weakness of individuality causes lack of balance in interpretation. Too much individuality destroys unity. Lack of support as support may lead to evil consequences to the singer. As a mere support it is weak and ineffective musically.

A too constant filling out of chords becomes thick, cloggy, monotonous. Thinness will be produced, however, unless this is resorted to in certain compositions. Accompanists must undergo emotional (and other than emotional, sometimes) surprises; hence—Forget!—Forget all preconceived plans of procedure.

Experience must be the adjuster of these suggestions. But to "help experience along," quickness of perception, quickness

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of action, and a consciousness must be the factors toward a successful working out of an accompanist's career. Consciousness, consciousness in every particular, at every moment, under all favorable and unfavorable conditions, must rule.

And a word about this consciousness. It is at the base of all thoroughly well-balanced work, whether that work be composition, solo playing, conducting or accompanying.

Read the words of the piece, O accompanists! Endeavor to get one central idea from them, then forget that idea for the time; but don't forget yourselves, don't forget the singer, read him at sight,

And then

Accompany!

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Things Here And There

LEIPZIG NOTES.

On January 20th, 22d and 23d three concerts were given by the Liszt-Verein, with the Kaim Orchestra from Munich and Felix Weingartner as conductor. The soloists were Busoni and Petri. In the first concert Liszt's "Dante" symphony and "Tasso," symphonic poem, were finely given, the latter receiving a particularly gratifying interpretation under Weingartner's magnetic baton. The two novelties of the program were a symphonic poem by Weingartner, entitled "The Fields of the Blessed," and a violin concerto by Busoni, played by Petri. Weingartner's work proved interesting, though not remarkable. Busoni's concerto, though not recently composed, was a novelty here, and though played in a finished, albeit, somewhat cold style, by Petri, it was very favorably received, and impressed one as a very labored work both in thematic material and treatment.

In the second concert Liszt's "Prometheus Bound" and Beethoven's ninth symphony were given. The Liszt number consisted of choruses to Herder's poem, which were interspersed throughout the declamatory portion, the latter being rendered conscientiously by Mr. Kreuzkamp from Bremen. It is to be regretted, however, that Dr. Wullner was not engaged for the declamation of this work instead of as soloist in the ninth symphony, for he had proven himself a veritable marvel in declamation at the Gewandhaus the week previous, whereas as a singer, that usual desideratum—a voice—was painfully lacking. The Liszt choruses were very beautiful, the chromatic harmonization giving them glowing color—though making them difficult to sing.

The ninth symphony was excellently rendered, the orchestra in all parts playing with precision and clearness, and the chorus and soloists probably doing as well as one can ever expect, considering the vocal tessitura in which their work is written. It is always screeched out in a breathless fashion by the ablest of singers, and my enjoyment of the close of the great symphony is always marred by the realization of the incessant strain on the voices. Weingartner was very enthusiastically applauded at the close.

At the third concert Weingartner's symphony in G major was the novelty. It is written in genuine symphonic form, and the themes, though not strikingly original, are well worked out. The work is logical, consistent, and the movements well contrasted. Its charm lies in its direct simplicity, which was the composer's evident

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intention throughout. It proved a healthy and refreshing work. Dr. Wüllner sang a number of songs and Busoni played the Schubert-Liszt "Wanderer Fantasie" and his own arrangement of Liszt's "Spanish Rhapsody" for piano and orchestra. The latter is a brilliant work and well worth learning as a bravura number. Mr. Busoni played in a seemingly very studied manner, but, though somewhat lacking in spontaneity, he is superbly equipped technically and was therefore received with fair enthusiasm. The concert closed with the Meistersinger prelude, which gave Mr. Weingartner an opportunity of displaying his real powers as a "fin de siecle" conductor, emotionally and intellectually, and he received a veritable ovation at the finish, spontaneous and well deserved.

The 29th of January witnessed the initial production in Leipzig of Siegfried Wagner's much-discussed opera, "Der Bärenhäuter." In Munich, the only city where it had been previously produced, it was severely slated, I understand. However it was well received here and Siegfried was called before the curtain some fifteen times. The opera is what we term "light opera"—being a compromise between "heavy" and grand opera and operetta. It is superbly scored and contrapuntal in a free style, but the musical ideas themselves are ordinary—genuinely "common"—and though it has been produced a number of times since, I cannot believe that it will continue to hold the public, or gain in appreciation. Nevertheless I think one is safe in predicting that it is a forerunner of something genuinely fine. Siegfried has generally avoided using his father's ideas, for which we can be sincerely grateful, but if he had only taken the ideas of some lesser light on whom he could possibly improve in treatment—as his teacher Humperdinck has done, for example— his opera would probably live longer. One can forgive reminiscence in the ideas themselves if they are originally treated rather than commonplace material which seems not worth the trouble of treatment, at least when written in free style. The story deals with the adventures of a young man who has contracted with the devil to serve him for a year, his duty being to "do chores" down in hades. We find him feeding the fire, and "the stranger," who is supposedly St. Peter, appears and shakes dice with him for a few souls whom he wishes to save. St. Peter wins, so the devil sentences the young man to wander on earth as a "Bärenhäuter" until some damsel will love him and save him. No German seems quite able to say what a "Bärenhäuter" is, but he seems to be an individual who is obliged to wear a wig which looks like a small haystack, a plenteous supply of burnt cork on one side of his face, and is in a very unhappy condition generally. One can hardly imagine a young lady with ideals turning fondly upon him, but one does eventually, so all turns out well and they are wedded. It is said that papa Wagner thought of turning this story to account himself, but let us be glad that he thought better of it.

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The eighth Philharmonic concert took place on January 31st. The orchestra, under Winderstein, gave a conscientious rendering of Tschaikowsky's Pathetic Symphony. Winderstein is obliged to labor under the disadvantage of a very unmagnetic personality, and he does not warm his orchestra or the public. But one must respect his willingness, and his "we strive to please" attitude rather disarms his critics. He has really given us a fine array of solo talent throughout the season, and his orchestra is certainly gaining wonderfully in precision as well. The soloists were Mark Hambourg and Leopold Demuth. We were curious to hear Hambourg, as he was one of Leschetitsky's "crack" pupils, and I think no one was disappointed, for he showed himself a genuine artist. His dynamics in the Liszt E flat concerto were phenomenal, and though his interpretation was "Leschetitsky," not Liszt, it was interesting and certainly musical. Demuth is one of the greatest singers in Germany and he was well received as an old-time favorite, for he was formerly in the opera here.

At the sixteenth Gewandhaus concert Brahms' C minor symphony was superbly given, the Arlesian suite of Bizet and a new "Lustspiel Overture" by Carl Kleemann, making agreeable lighter numbers. Miss Marcella Pregi, from Paris, was efficient as a light soloist.

The fifth Gewandhaus chamber music program comprised Beethoven's string-quartette in F major, opus 18; Brahms' quintette, op. 115, for strings and clarinet, and a new terzette for violins and viola by Robt. Fuchs. With such men as Berber, Wille, Sebald, Klengel and Heyneck, needless to say the performances were nearly faultless. The Fuchs number was not "enthused" over, but was a highly respectable, eminently proper, work.

The young Chicago pianiste, Augusta Cottlow, was soloist with the Winderstein Orchestra concert on February 12th, and though I was not able to hear her, I am told that she scored a genuine success.

On February 13th Fritz von Bose, formerly a pupil of Weidenbach in the Royal Conservatory, and now a teacher there, gave a highly successful chamber-music evening with the excellent Meiningent quartette. The "Ring" began also on the 13th, commemorating Wagner's death. The cast was the usual one.

At the ninth Philharmonic concert Winderstein conducted Schubert's "Unfinished Symphony," Richard Strauss directed his own "Thus Spake Zarathustra," and Henri Marteau was solo violinist. The Strauss work was, of course, rich in orchestral color, every device being used, but one felt that the work was more ingenious and clever than "good." Orchestral effects should be a means to an end, not the end in view, and notwithstanding the beauty of some of his musical subjects, one could wish that Strauss could be logical enough to take one or two subjects and "stick to them,"

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rather than wander on in this seemingly aimless, rhapsodical fashion, as if his chief desire was to eliminate logic from music, attempting rather to "describe" than "symbolize," which certainly does not increase idealism in music, and never accomplishes its intention. Marteau, with his beautiful tone and magnetic personality captivated his audience.

On the 15th of February Professor Martin Krause gave his 150th "Vortrags-Abend" at the Hotel de Prusse. An excellent program was given by his pupils in the concert-saal, after which refreshments and dancing were enjoyed by pupils and guests. Dr. Carl Reinecke of the Royal Conservatory, honored the occasion with his presence, and there was good reason for congratulations to Mr. Krause for the fine work done by his pupils. Vernon d'Arnalle, from Virginia, showed himself to be a young musician of high ideals in his art, and a deeply musical nature.

At the 17th Gewandhaus concert (Febuary 16th) Nikisch gave us an interpretation of Tschaikowsky's Pathetic Symphony, which should be recorded in musical history; "An' should I live a thousand years I never should forget it." In this work, one finds galore beautiful musical ideas, well developed, marvelously contrasted, superbly scored, and deeply, peculiarly "human," and, with a conductor so well-equipped intellectually and emotionally, and a superb orchestra, the musical man is satisfied; he has nothing more to demand; he returns home and "thinks and dreams about it" for weeks thereafter. Miss Clotilde Kleeberg, from Paris, was the soloist at this concert, playing Beethoven's piano concerto in G major and three short numbers by Mendelssohn, Chopin and Handel. She is generally a very satisfactory artist, but was on this occasion evidently suffering from nervousness, her usual precision forsaking her, and as this was heretofore her strong point, the notable deficiency granted her but fair success. Volkmann's delightful serenade in F major was the "relief" number.

An extra Philharmonic concert on February 20th was made interesting by a new work from the pen of Gustav Brecher, a young Leipzig genius, and the Beethoven Ninth symphony.

Gustav Brecher was "discovered" by Richard Strauss, who produced his "Rosmersholm" symphonic poem two winters ago. His new work is entitled "Aus unserer Zeit," a symphonic fantasy for orchestra, after the poem by John Henry Mackay. In both of his works one notices a breadth and dignity of style unusual in one whose mind is not fully matured, but one cannot but feel that he needs a severe theoretical training to develop all of which he is capable, for he has had little of it as yet, and no man can show his full worth to the world of art without it. His contrapuntal devices are very limited and more is the pity when one realizes the wealth of beautiful material at his disposal. However, I think you will hear more of him, and it is for that reason that I call your attention

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to his present works, both of which have been favorably received. The Ninth Symphony was only fairly rendered, some portions being really "bad," the flutes and clarionettes coming to a sorry disagreement in the adagio. The chorus work was good, the soloists not worthy of mention.

At the eighteenth Gewandhaus Beethoven's Fourth Symphony and Mendelssohn's "Calm Sea and Prosperous Voyage" were the orchestral numbers, the soloists being Miss Leonora Jackson and Mr. Karl Scheidemantel. Miss Leonora—for she is still very young—is a native Chicagoan and has the honor of being the first American violinist to appear in these celebrated concerts. That she acquitted herself admirably is putting it mildly, but for fear I may be suspected of "jingoism" I will say that not only did she receive a veritable ovation at both the rehearsal and the evening concert, but the critics were unanimous in placing her not only as the "first lady violinist," but as a close rival of the first men. She essayed the Brahms' concerto, playing with ease, absolute surety, warmth and intelligence. Her personality is magnetic and her manner charming. I had read much of her successes elsewhere, but did not dream of her being the fully equipped artist that she is. Mr. Scheidemantel, probably the greatest living German baritone, was, needless to say, warmly received.

The sixth chamber music concert of the Gewandhaus on February 25th afforded us two novelties. The first was a quartette for piano, violin, viola and 'cello by Richard Strauss (opus. 13, C minor), Siloti, Lewinger, Unkenstein and Wille forming the quartette. I regret that I arrived too late to hear the work, but I am told that it was "not Strauss" as we now know him, but Strauss in his consistent mood, rather more resembling Brahms than any other. Gouvy's octette for wind instruments was the second novelty. This consists of four movements, all in a somewhat light vein, and the final rondo absolutely humorous, so much so that the entire audience laughed like happy children over it. The Schubert quintette in A major for piano and strings closed the concert.

The tenth and last Philharmonic concert occurred on February 27th, with Ysaye as soloist. This grand artist played Lalo's concerto in F major and Bach's 2d concerto, and in response to encores, Guiraud's Rondo and the Sarabande and Gigue from Bach's D minor sonata.

The orchestra played the Nocturne, Elegie, Musette and Serenade from Jean Sibelius' music to "King Christian II," and it is the most delightful music of its sort that I have heard since the Reinecke and Volkmann Serenades. The concert closed with Beethoven's fifth symphony, showing the best work which the Philharmonic has done this season.

In my next budget I shall write of the annual closing concerts of the Royal Conservatory. In conclusion I would like to suggest that

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if our orchestral societies in America would follow the European example of having at least one soloist at every concert, they would probably never have occasion to complain of scant attendance. Solo artists attract here as well as in America, and the management does well in appreciating this fact.

LOUIS CAMPBELL-TIPTON.

TEACHING VS. PUBLIC PLAYING.

Concerning young Mr. Strong, I wish to say that it is by no means my intention to hold him back from public playing; but, as you know, success in this line does not merely depend upon the excellence of artistic qualifications, but on a number of other more incidental conditions, and particularly on a liberal share of good luck, and I find it highly advisable that he should have just as careful training for his teaching as for his playing. This course will also inculcate in him the proper respect for the art of teaching. So many high-toned "concert pianists" are lacking the necessary preparations for teaching and possess no insight, no respect and no enthusiasm for it, no wonder they hate it heartily and do miserable work when they begin to teach, as most of them are obliged to do sooner or later. From this point of view you will probably agree with me that I should encourage the young man, who shows interest in and talent for teaching, to acquire the necessary "technique" for it now, when he is at learning anyhow, and at the same time prevent him from teaching more than is absolutely necessary for this purpose, that he may devote still his principal attention to the building up of his repertory and of his proficiency in general. Cordially yours, CARL FAELTEN.

A MUSICALE IN PARIS.

In a recent letter from Mrs. Clarence Eddy, in Paris, the following interesting news occurs: "Yesterday afternoon at 4:30 I went to matinee at the house of Prince Von Hessen. The program opened with a string quartet of Schubert, in which the host himself played the first violin. Nevada sang the aria of Mozart from 'Il Re Pastore.' The prince played the violin obligato very well. Then there was a minuet and andante in manuscript from the new quartet by Alexandre Frederic, Landgrave de Hesse, as the prince announces himself, in which he did not play, but during the performance he sat by the side of his cousin, the Duchess Von Mecklenburg Strelitz. It is really a most creditable effort, showing a positive gift for melody, a good deal of imagination and considerable constructive skill. His royal highness also played the violin obligato to Nevada's singing of Gounod's Serenade, and first violin again in the closing number, which was a scherzo for strings by Faure, the composer himself playing the piano for it.

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The company was, of course, most distinguished, including the young Italian abbe-composer, Perosi, who looks like a boy. I heard the prince say that it was a very unexpected pleasure to see him. Mme. Colonne, Marchesi, M. Mangin and many titled people whom I have seen but did not know personally were present."

RAIF ON TONE PRODUCTION.

My Dear Mr. Mathews: May I be permitted a few words in reply to your answer to a correspondent in the February number of MUSIC—that Raif stops in his teaching at pure passage work, leaving tone production to be worked out by the individual pupil, if at all? By consulting any of the Raif pupils in this country it will be found, without an exception, undoubtedly, that the most indelible impression made upon their minds during their study with Raif, were it only a few months, or perhaps years, was this very subject of tone production. Upon no other point did he insist so constantly as upon a beautiful singing tone. His scientific experiments on the production of tone, the results upon the action of the hammer in setting the string in vibration by means of blow or slow pressure, and in experimental tests of touch of some of the most noted pianists of today, go to prove that while touch is individual, a beautiful singing tone can be cultivated by all, and is cultivated in a strictly intelligent manner by his pupils, who are taught by him to the minutest detail how it may be produced. The highest aim of Mr. Raif is to make musical pupils and not technicians. That his ideas on condensed technical effort allow more time to be devoted to the purely musical side than otherwise possible cannot be doubted, but a large, all-sufficient technique is recognized by him as absolutely necessary in order to interpret musically and artistically the greatest masterpieces in pianoforte literature. In this way music and technique must go hand in hand. Hoping you will permit this rectification of a misunderstanding of Raif's ideas to appear in MUSIC, as I know your idea is to give each and all a fair and impartial hearing, very sincerely,

MARY WOOD CHASE.

THE LIEBLING CONCERT PROGRAM AND NOTES.

The following brief remarks are not at all intended to emulate the conventional Program Book, so generously furnished to the musical public nowadays. "Music with a diagram" is apt to be no music at all, and its reflex action on the listener's perception of the beautiful likely to be very limited. By a singular telepathic process the writer of the above-mentioned P. B. is either in possession of exact information as to the mental state of the composer, while writing the work, no matter how long that particular master may have been gathered to his forefathers, or draws on his imagi-

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nation for facts and on his memory for wit, and, in the absence of both, assumes to tell the public what they had better be thinking about while listening to certain instrumental vagaries. All this sort of thing is neither musically beneficial nor conducive to the better understanding of the work at hand. Perhaps the public itself is somewhat to blame. The anxious seeker for enlightenment is not willing to accept a composition for its musical contents only, and as an accomplished fact. He wants "to know you know" what the composer was thinking of when he wrote it, what the teacher could possibly be thinking of when he advised it, and what he had better think of while studying it. The composer very likely wrote it without bothering much; it came to him as the result of a certain mood, and depends for its effect upon the existence of a similar sensitive condition on the part of the listener; the teacher is wise in his generation and does not tell just what he thinks, and the student will learn the piece better when not hampered by too much extraneous thinking. Learn the piece first, and the rest will take care of itself. Still it is undoubtedly true that a few common sense hints do assist the listener in getting more out of a performance than when left to his own devices entirely.

The Schumann Trio, opus 63, consists of four distinct movements, which have no connection whatever. A somber, turbulent character prevails throughout the entire work (which ranks among the most important and difficult of its species), and is only slightly relieved by the scherzo; the coda of the brilliant finale rivals in effect the same composer's famous quintet. The assisting artists in this composition are Mr. Jan Van Oordt, the distinguished violinist, and Mr. Franz Wagner, the eminent violoncello virtuoso, both of whom have had vast experience in the production of chamber music; the trio will in this instance be thoroughly rehearsed before the concert.

The American composer will not fare badly, as he is represented by Chadwick, MacDowell and Nevin—MacDowell by a charming little piece entitled "Autumn," Mr. Chadwick by important songs, and Mr. Nevin by the initial performance of a new piano suite, entitled "A Day in Venice." It presents four tone pictures entitled "Dawn," "The Gondoliers," "Venetian Love Song" and "Adieu." A characteristic motif opens the series and is utilized throughout the work, which abounds in delicate musical fancy and charming melody; the "Gondoliers" possess the same element of attractiveness which made the "Narcissus" a universal favorite. The other solo numbers for piano are standard works of recognized importance and merit. Miss Stevenson needs no introduction to the Chicago public, as she has been one of our leading concert sopranos for some years, and Mr. Myron E. Barnes will need none after he has been heard. Located professionally at Rockford, he has scored a distinct musical success in recital and oratorio

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wherever he has appeared. Miss Fuller's ability as accompaniste is universally recognized. In presenting the present program with the assistance of these artists, Mr. Liebling feels confident that it will effectually round out a musical season already replete with many important events. Good piano playing has been the order of the day; one can hear too much of it, but never enough.—From Emil Liebling's program of March 30, 1899.

LIST OF WRITERS UPON THE VOICE.

Under the direction of Mr. J. D. Mehan of Detroit, Mr. W. R. Jones has compiled the following list of writers upon the voice and singing:

A. B. Bach:
Principles of Singing.
Musical Education and Voice Culture.
The Art of Singing.
E. Behnke and L. Brown:
The Child's Voice.
Voice, Song and Speech.
J. W. Bernhardt:
Voice Production.
Sophia Ciccolina::
Deep Breathing as a Means of Promoting the Art of Song.
E. E. Clayton:
Queens of Song.
T. Chater:
Scientific Voice, Artistic Singing and Effective Speaking.
J. S. Curwen:
The Boy's Voice.
F. J. Crowest:
Advice to Singers.
H. Campbell:
Voice, Speech and Gesture.
S. S. Curry:
Lessons in Vocal Expression.
H. H. Curtis:
Voice Building.
R. Dunstan:
Voice Production.
J. Farrar:
The Human Voice and Connected Parts.
O. Guttmann:
Gymnastics of the Voice.
F. A. Guthrie:
Voces Populi.
G. D. Gibb:

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Vocal Influence Upon Mankind: Comparison of the Larynx of the Negro and That of the White Man.

G. Holmes:
Science of Voice Production and of Voice Preservation.

F. Helmon:
Speakers, Singers and Stammerers.

J. Hullah:
The Cultivation of the Speaking Voice.

F. E. Howard:
Child-Voice.

J. M. W. Kitchen:
Diaphragm and Its Functions.

Leo Kofler:
The Art of Breathing as the Basis of Tone Production.

H. C. Lahn:
Singers of Today.

F. Liebler:
Vocal Sounds of Clara Bridgeman.

M. Mackenzie:
The Hygiene of the Vocal Organs.

Madame F. Roena Medini:
The What and How of Voice Culture.

E. J. Meyer:
Voice Culture:

A. G. North:
Voxmetric Revelation.

Ange M. Patton:
Art of Voice Production with Reference to Correct Breathing.
The Voice as an Instrument.

E. D. Palmer:
The Rightly Produced Voice.

J. Rush:
Philosophy of the Human Voice.

W. Russell:
Orthophony of Voice Culture.

A. Randegger:
Singing.

Clara K. Rogers:
The Philosophy of Singing.

O. M. Rood:
Mysteries of the Voice.

H. R. Streeter:
Voice Building.

I. B. Woodbury:
Cultivation of the Voice.

E. B. Warman:

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The Voice.
W. H. Walshe:
Dramatic Singing.
F. Walker:
Letters of a Baritone.

THE SPIERING QUARTET.

The fourth concert of the Spiering Quartet in Chicago the present season was given March 14th in University Hall, with the following program:

Mozart: Quintet for clarinet and strings, A major.
Quartet on the name "Belaieff" (b-la-f):
Rimsky-Korsakow, Sostenuto Assai, Allegro.
Liadow, Scherzo.
Borodine, Serenata Alla Spagnola, Allegretto.
Glazounow, Finale, Allegro.
Dvorak: Quartet for piano and strings.

The Mozart Quartet proved to be very melodious and beautiful work, and the clarinet part was remarkably well played by Mr. A. K. Roehrborn, who, by the way, is the father of Mr. Otto Roehrborn, the second violinist of the quartet. The second work on the program was a very curious one by Russian composers on the name "Belaieff," B flat, A, F, in descending order. This figure is the groundwork of all the movements in the quartet, each movement having been written by a different composer, partly as a joke. The name "Belaieff" is that of a famous publisher in Russia, who brings out all the works of the new and most advanced Russian composers. At the head of the list of these men must be placed the name of Rimsky-Korsakow, who wrote the first movement of the quartet in question. This movement seems to be somewhat farfetched, and the principal motive is not sufficiently relieved by counter themes. It is, however, an interesting movement, and was well played. The Scherzo by Liadow was pleasantly done. The most remarkable movement, and at the same time the most charming and popular of the whole series was the Borodine Serenata in the Spanish style, which takes the place of a slow movement. Still working on the same motive, he begins with strings pizzicato, a la guitar, and presently the viola takes up the role of solo artist with a most beautiful melody, still constructed out of this "b-la-f" motive, which lays at the foundation of the whole work. This movement had to be repeated, so pleasing was its effect. The weakest movement of the whole is the finale by Glazounow. It must have been a bad day for this composer, who is capable of writing in so much more serious and thorough manner than this finale evidences. The program closed with a splendid performance of the Dvorak Quintet, with Mr. Leopold Godowsky at the

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piano. This work, by the way, is the first in which Mr. Godowsky was heard in Chicago at the beginning of his present residence here, about four years ago, with the Kneisel Quartet. Only recently he played the same work in New York at the opening of Knabe Hall. As this music of Dvorak is very congenial, it can be imagined what force and spirit was put into it by all the players on this occasion. It was one of those performances which warm up an audience and leave them under the impression that they have heard something altogether out of the common way. The quite large audience in attendance took the performance in this spirit.

THE FRIEDHEIM RECITALS.

Mention was made in these pages some time ago of the engagement of the celebrated pianist, Mr. Arthur Friedheim, by the Chicago Musical College. He has arrived in the city and assumed his work at the college. At the present writing he has given two recitals. The first took place February 14th, with the following program:

Liszt, Ballade, No. 2, in B minor; "Will o' the Wisp" Etude; Caprice after Paganini, in E major.

Chopin, three etudes, three preludes, Impromptu in A flat, Polonaise in A flat.

Beethoven, Sonata Appassionata.

Wagner (Liszt and Friedheim), Overture to "Tannhaeuser."

The second recital was in Studebaker Hall, March 23d, with the following program:

Liszt, Sonata in B minor, "The Erl King" (Schubert), Rhapsody No. 2.

Chopin, Sonata in B minor.

Liszt, Fantasia, "Lucrezia Borgia."

In these two formidable programs Mr. Friedheim showed himself possessed of great power, considerable technique of the first order, and in general much natural musical quality. His reputation as a player of Liszt is well deserved, but in all his large and serious interpretations deviations from the copy are noticeable, particularly in the matter of rests, which he often shortens where dramatic effect would be increased by a still longer pause than Liszt marked. In general, however, his interpretations are commanding. His playing in the Beethoven Sonata was good.

Were one to analyze his technique, it would be found to be very strong in octaves and heavy chords, and not so good in rapid finger work. His singing tone is not sufficient in the finer melody playing. His left hand is rather below the demands of modern playing. His Chopin playing was much less satisfactory than his Liszt, the lack of refinement and detail leaving in this kind of playing a good deal to be desired. Still Mr. Friedheim is to be wel-

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comed to Chicago as a virtuoso of almost world-wide fame and a sound musician altogether. He is an artist who forms a distinct addition to the musical resources of the city, and is capable, if he likes his surroundings, of exercising much influence for good.

TEACHING IN TUNE.

(A Suggestion to the Editor of MUSIC.)

In my experience as piano tuner for many years I have discovered that it is very difficult to keep any piano in really fine tune. Contrary to the usual supposition, pianos get out of tune very little through the slipping of the pins in the wrest plank, and after a piano is well seasoned there is very little further loss by the stretching of the wires. The principal agent in causing a piano to get out of tune, it seems to me, is the swelling and shrinking of the sounding board, in consequence of the weather. Curiously enough these modifications of the condition of the sounding board do not affect all parts of the piano alike. On some pianos, especially in uprights, the treble, in some cases, is liable to sharp, while the bass flats, and sometimes it happens the opposite way. This is due to the manner in which the sounding board is applied and braced, in consequence of which, when it swells through the impulse of moisture, it pushes up more in one place than in another, the force working off the line of least resistance. I suppose the time will come later on when some way will be found of obviating the greater part of these changes, and perhaps the sounding board of the piano will become as independent of the weather as the case of the violin, which, while no doubt showing the effect of moisture, expands and contracts more evenly than the sounding board of a piano. In the latter case, however, the surface exposed is so much larger that the consequences of these atmospheric changes are more serious.

I notice that the vocal teachers are extremely careless about the intonation of their instruments. I am called very often to tune pianos for singing teachers, where nearly all the intervals are false and must have been so for several weeks. The influence of these false intervals must necessarily appear in the intonation of the pupils, because the scientific reading of music is very little taught, especially to vocal pupils, and they learn their melodies by having them played upon the piano. As there is perhaps no remedy for this state of things, since the vocal teachers will not care to make a contract by the year and have their pianos smoothed over every week or ten days, I would suggest that it would be a nice thing if in every vocal studio there was a small reed organ, well voiced and well tuned, with about two sets of reeds. An instrument of this kind retains its tuning a very long time, and if it is provided with a good temperament at the start it would furnish

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a very reliable guide for the vocal student in the intonation of his intervals. I am aware that this suggestion has been made by certain distinguished scientists, and a more elaborate organ has been recommended, where all the intervals are perfectly tuned or nearly so. I do not think I quite see the need of this, because modern music, so far as I can see, is committed to the tempered scale, and if the singer knows the intervals correctly according to this scale she is in condition to sing in tune with any instrument she is likely to encounter. Respectfully, F. C.

GODOWSKY IN THE WEST.

It will be pleasant news to the Western readers of this magazine that Mr. Godowsky is just now occupied in a series of concerts extending as far west as Spokane and Seattle. The first part of the tour is devoted to Iowa, Kansas, Nebraska and Colorado, the latest days in the month of March being Denver, the 27th; Colorado Springs, the 28th, and Ogden, the 30th. Beginning with April the following dates are established: 3d, Logan; 4th, Pocatello; 6th, Boise City; 8th, Pendellan; 10th, Walla Walla; 11th, Salem, Ore.; 12th, Portland; 14th, Williamsburg, and 7th, Spokane.

For the benefit of Western readers who may still be in doubt as to the nature of the piano playing they are likely to hear on these occasions, it may be noted that on his recent Eastern tour in New York and Boston the impression he left was of the deepest and most favorable kind. In New York Dr. William Mason testified that he had not been so delighted with piano playing in years, and one of his most advanced pupils who has been with him now about six years stated that she never saw him so thoroughly delighted by any piano playing. The American Art Journal says: "We doubt if any other pianist save Eugene D'Albert could have given Brahms' Variations and Fugue on a Handel theme with the splendid power, dash and ryhthmical clearness that Godowsky brought to its interpretation." Musical America says: "Both in his playing with the quartet and in his solos Mr. Godowsky proved his position as our leading American pianist. His technical equipment is supreme, and in the marvelously clear Chopin transcriptions reached such bewildering virtuosity as had previously been displayed in New York only by Sauer, Rosenthal, D'Albert and others of the very best pianists."

GEORGE W. CHADWICK AS A CONDUCTOR.

In an article upon Mr. George W. Chadwick, the American composer, and his works, lately contributed to the Musician by the undersigned, no mention was made of his work as conductor. This fact elicited from the president of the Hampden County Musical Association of Massachusetts the following letter:

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"I noticed in the current issue of the Musician an article concerning G. W. Chadwick, which in one respect is strikingly incorrect, and does our efforts for the past ten years great injustice. To give you a full idea of what I refer to, I have mailed you a program of our last festival, which gives a complete list of what we have done. Mr. Chadwick has been the conductor, commencing with the second festival. I suppose every musician would consider a satisfactory performance of the Ninth Symphony as a crowning effort, and our rendering of that great work was good enough to win the warmest commendation of the members of the Boston Symphony Orchestra. I am sure you will welcome the correction and be glad to know what has been done for the cause of music in this vicinity, even in a small way. Yours very truly,

"(Signed) B. F. SAVILLE, Librarian."

Accompanying this letter was a program book of the festival given at Springfield last May, from which it appears that five important performances were given, from Wednesday evening to Friday evening, inclusive. Among the serious undertakings were the Ninth Symphony of Beethoven," Bruch's ballad, "Fair Ellen"; Horatio W. Parker's "Legend of St. Christopher" and Mr. Chadwick's hymn, "The Dying Phoenix." The festival programs were varied and first-class in every respect, and any artist able to train a chorus and conduct ensemble peformances satisfactorily of works of this character is certainly entitled to the distinction he has so well earned. I desire to apologize, therefore, for my omission in the article above mentioned, on the ground of ignorance, an apology, which, if well worked, would cover a multitude of sins.

The program book contains a list of works given during eight successive festivals, and a very honorable list it is indeed: The first part of the Christmas Oratorio of Bach; Chadwick's "Lovely Rosabel," a ballad for chorus and orchestra; Garde's "Crusaders"; Gounod's psalm, "In the Darkness"; the Oratorio of the Redemption, Handel's "Messiah," Mendelssohn's "Hymn of Praise," "Elijah," "St. Paul," J. C. D. Parker's "St. John," selections from the "Tower of Babel" by Rubinstein, Saint-Saens' "Samson and Delilah," the Verdi Requiem, are among the choral performances of these festivals. W. S. B. M.

MUSIC IN SAN FRANCISCO.

The past season has been a very active one in musical circles. We have had the opportunity of hearing several of the best artists from abroad, besides many concerts by local performers. We have heard Melba, Ysaye, Marteau, Gerardy, the Kneisels, the Henschels, the Heinrichs, Lachaume and many others, including the first production in the United States of Puccini's "La Boheme." Of a local nature was the Symphony Orchestra, Fritz Scheel, conductor. "The Minetti Quintet and the grand opera season at the Tivoli Opera

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House, with a splendid production, for the first time here, of Goldmark's "Queen of Sheba."

Many sterling artists were unable to achieve any financial success, due probably to a lack of interest on the part of our musical public, who at times exhibit an exasperating apathy toward the very event which, in the cause of good music, they should support.

The symphony concert, January 12th, had the following program: Beethoven's Symphony No. 1, Schubert's Unfinished Symphony, Wagner's "Eine Faust" Overture; "Roma" suite, Bizet and Hungarian dances, Nos. 5 and 6, Brahms. The orchestra is now doing better work than earlier in the season, and the rough edges are gradually being smoothed down and polished. The unity of the strings is well nigh perfect, but the wood and brass often play out of tune. Nevertheless Mr. Scheel deserves praise for what he has accomplished under the existing conditions. For the next concert we are promised Goldmark's ("Country Wedding") Symphony.

On January 21st the Minetti Quintet gave their last concert this season. They played Beethoven's String Quartet in G major, op. 18, No. 2; Dvorak's String Quartet in F major, op. 96, and were assisted by Messrs. Henry Holmes and Otto Bendix, who gave Schumann's "Mœrchenbilder," op. 113, for viola and piano.

Rosenthal, the great pianist, gave five concerts here and made a great popular success, so much so that he is booked for a return engagement in the spring. H. E. M.

KIPLING'S "LEST WE FORGET."

Dear Dr. Mathews: I notice in the last number of MUSIC that you recommend for the use of high schools Kipling's "Recessional," as set to music by Reginald De Koven. I fail to discover in De Koven's music anything that is in sympathy with, or in any way gives expression to, the tremendous significance and power of that great poem. I cannot think of anything where the words and music are so much at variance. I think that De Koven has utterly failed to catch the true spirit of the words. As contrasted with the words the music is flippant and commonplace; nor in the music can I see a single redeeming feature. It would sing just as well to tra la la, or to any other word, and sound just as well, if not better—it could not sound worse. In strong contrast to this, I take pleasure in sending you a setting of the same words in an entirely different mold, wherein the composer seems to have grasped the full meaning of the words, and where the music is powerful, majestic and overwhelming in its simplicity. The music is by G. W. Andrews of Oberlin, Ohio. You are at liberty to keep this copy of music, as it has already made such an impression on my mind that I can copy it note for note at any time. M. L. BARTLETT.

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BIRMINGHAM, ALA.

This city is making good progress in musical art. Coming here a stranger six months ago I was agreeably surprised to find a wholesome, intelligent interest in music—a real musical atmosphere; surprised, because I had heard of Birmingham only as a great iron center. And having in mind the newness and distinctively industrial character of the place, I did not expect to find much culture, especially in the most ideal of all arts—music. Of refined musical feeling there is evidence on many sides. The Birmingham Conservatory of Music is well patronized. It has nearly three hundred pupils and it is only in its fourth year. Mr. Benjamin Guckenberger, pianist, organist and director, is at the head of this institution, and he is ably assisted in his work by his wife, who has charge of the vocal department. Both Mr. and Mrs. Guckenberger are thoroughly educated musicians and were for several years teachers in the Cincinnati College of Music. Both studied in Europe, the former having been a pianoforte pupil of Xavier Scharwenka and a pupil of other distinguished masters in various departments of music. The conservatory corps include a number of excellent instructors, among them Mr. John Calman, violinist, who is not only a first-class artist, but a conscientious and capable teacher. Then, too, outside of the conservatory there are several fine teachers of instrumental music and one or two of vocal music, and they are all quite busy.

In the First Methodist Church is a $10,000 Hook & Hastings organ, the noblest instrument in the South. Miss Belle McCoy is the organist. She is a most gifted and accomplished artist. She is not only a skillful accompanist, but as a soloist she reveals decided virtuosity.

But perhaps the most telling fact in the musical life of Birmingham is its splendid choral work. Mr. Guckenberger is the director of the leading choral societies, and he proves himself a master in this highly important line. The influence of the conservatory is far-reaching, but after all, the chorus, when trained on right lines, is the foundation of general musical culture in any community. I feel certain that no city in the United States of Birmingham's size can boast of better choral work than is found here. Mr. Guckenberger is now very busy with the music festival chorus. He could have organized a band of three or four hundred singers, but he chose the better course and selected his material. The chorus numbers 175, and every member of it can sing. There is absolutely no padding, no deadwood. The festival will begin the 5th of May and will consist of three concerts. The Boston Festival Orchestra and many vocal soloists have been engaged. The work of the chorus will include the "Creation," Grieg's "Olaf Tryvasson" and numbers from "Tannhauser" and "Lohengrin." There will also be a children's chorus of two hundred. The juveniles will be heard in

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Benoit's Children's Cantata, and this, of course, will be one of the great attractions of the festival. About the financial success of the festival enterprise there can be no doubt, for the Birmingham public is quick to encourage good music.

The Treble Clef Club, of which Mr. Guckenberger is director, gave its second concert of the season a few nights ago. The program number of crowning interest was Brahms' opus 17, a group of four female choruses—"Whene'er the Sounding Harp Is Heard," "Come Away Death," "The Gardener" and "The Death of Trenar"—with accompaniment for a harp and two horns. These songs are very beautiful, and as they were artistically interpreted they were much enjoyed by a discriminating audience. It was the first time, I believe, that they were ever heard on the concert stage in the United States. WILLIAM RYAN.

SOUTHERN TOUR OF THE CHICAGO ORCHESTRA.

The Chicago Orchestra will make a southern tour in April, the dates of which are the following: April 10, LaFayette, Ind.; 11, Terre Haute; 12, Muncie; 13, Indianapolis; 14, Bloomington, Ind.; 15, Louisville, Ky.; 17, Atlanta, Ga. (four concerts); 20, Nashville, Tenn. (three concerts).

The programs for these concerts present a great variety of important works, although of course wherever possible one leading program is repeated, for the sake of convenience. The main program on this tour contains the Tannhaueser march and overture, Massenet's suite, "Les Erinnyes," Grieg's "Peer Gynt," Saint-Saens' "Danse Macabre" and the Tschaikowsky "1812." In some places, as at Bloomington, Ind., particular selections were requested, which accordingly were granted, for which reason the first part of the program contains the fifth symphony of Beethoven. This and the Schubert unfinished symphony at Atlanta are the only complete symphonies given. As the orchestra is now in fine form, the lovers of music within reach of these concerts may confidently rely upon hearing choice music delightfully played. At several of the concerts Mrs. Minnie Fish Griffin is the solo artist.

MINOR MENTION.

At Hutchinson, Kan., the usual musical jubilee will take place, May 15th to 19th, of which a prominent feature will be a series of contests for prizes for solo singers of the different voices and choruses of different sizes. Full particulars of this contest can be obtained by addressing the secretary of the festival, Mr. B. S. Hoagland. As a device for attracting the public and enlisting a large number of contestants, the system of prizes has proven to be one of the most inexpensive advertising dodges on record. The

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aggregate of the prizes this year is two thousand dollars, and the heart burnings which will result from failure to obtain a prize would be cheap at ten times the money.

* * *

The following program of selections from Tschaikowsky was given at Mr. Foerster's studio in Pittsburg, March 25th:

"Romance," op. 5.
"Ruins of a Castle," op. 2, No. 1.
"Since Once More I Am Alone."
Barcarole, op. 37, No. 6.
"Ye Who Have Yearned Alone."
Valse-Scherzo, op. 7.
"Tell Me Why."
Variations, op. 19.

Also the following original works from manuscript:

"Tuscan Rosa."
"Proposal."
"Forester's Song."
Preludes, G minor, D minor.
"The Ring."
"To Sit Beside a Crystal Spring."
"I Love Thee."
Preludes, G major, D minor.
Aria, "Verzeweiflung."

The Apollo Club at Minneapolis seems to be doing excellent work under the direction of Mr. Emil Ober-Hoffer. Among the selections at a recent concert were the Cantata of "Salamis," by Gernsheim, and a variety of part songs, the whole closing with the ballad, "The Luck of Edenhall," by Schumann. Mr. Ober-Hoffer is also the director of the Schubert Orchestral Association, which, on some occasions, with the date not shown on the program, gave the "Swan and the Skylark" and other interesting selections, the whole with solo, chorus and orchestra.

* * *

The high range taken by school concerts in large cities is worthy of note. Here, for example, is the Western Musical Academy with a program in which Miss Alice Borgmeier gave a program under the direction of her teacher, Mr. M. J. Seifert. She played with orchestra accompaniment the second movement of the Saint-Saens Concerto in G minor, the first movement of the Beethoven Third Concerto, the last three movements of the Liszt Concerto in E flat and Liszt's "La Campanella." In addition to this she played of her own composition a piano piece called "Lost Illusions," which her teacher accompanied on second piano, and the Fantasia "Orpheus and Eurydice," for piano solo. A young woman capable of offering a musical entertainment of that sort in a large city bids fair to be some one.

* * *

The fondness for important composers is by no means limited to the large cities, but it is very seldom that a more comprehensive list is shown than that lately published by Mr. Charles W. Landon of

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Randolph-Macon Woman's College, which gives a list of the composers represented in the college concerts during four years. The number is too large to count, but among the more frequent occurrences are: Beethoven, 63; Chopin, 59; Chaminade, 15; Grieg, 13; Gottschalk, 12; Heller, 18; Jensen, 1 (What is the matter with Jensen?); Liszt, 35; Leybach, 1 (Mr. Leybach's popularity seems to be waning in college circles); MacDowell, 1; Mason, 1 (What is the matter with the American composer?); Moszkowski, 12; Mozart, 24; Mendelssohn, 34; original compositions by students, 15; Paderewski, 6; Perry, 6; Raff, 7; Rubinstein, 20; Rachmaninoff, 1; Schehlmann, 43 (Whoever is Schehlmann, anyway?); Sternberg, 2; Schumann, 40; Saint-Saens, 7; Schubert, 66; Wilson G. Smith, 1 (At this rate Wilson G. will never overtake his late lamented relative, Sydney); Sherwood, 5 (Sherwood must have played at Randolph-Macon); Tschaikowski, 1; Weiniawski, 5; Wagner-Brassin, 1. I am pleased to learn by a private letter from the director of the musical department that the college is in a very flourishing condition and the musical department more so than ever. They have also a college orchestra of ladies.

* * *

There was a very notable Schumann recital given by Mrs. Gertrude Murdough at the American Conservatory in Chicago, March 25th, when, by the assistance of the College Quartet, the Schumann Quartet was given and three selections from the Kreisleriana. A liberal selection of Schumann songs was contributed by the singers.

* * *

At Alameda, Cal., they seem to have been doing some very nice music at vesper services on Sunday evenings during the last few months. A variety of charming compositions of the best schools is represented, and each service lasts about an hour. Singularly enough Mr. Chadwick's song of "Allah" figures on one of these programs, the ancient prejudice against Mohammedanism seeming to be in the background. This song was sung by Mr. Putnam Griswold, as also Dudley Buck's "Fear Not Ye, O Israel."

* * *

Mr. Henry Eames, at the University of Nebraska, lately gave a lecture and recital upon Russian music. The Evening News has the following indication of the ground covered: "Mr. Eames gave an intensely interesting sketch of the music of the country of Tolstoi. He traced its origin from the rude and simple folklore songs to the masterly productions of Rubinstein. He said that the country was a vast one, and the songs of the people were of a great variety. They were not homogeneous, but had local color from divers parts of the vast empire in them. He traced the influence of the Italian and French masters upon Russian musicians,

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and also told of the musicians who had builded their compositions upon the melodies of the country. He asserted, and his assertion was borne out by the examples given, that the Russians loved best the minor keys and that their music was of sombre nature, like their lives., in that far-away country. He said that there was a capriciousness of rhythm in the songs, and that they were short in general, some of the compositions being but two measures in length, repeated over and over again."

The program as outlined is appended:

"Folk Songs," harmonized by Balakirew, Rimsky-Korsakow.
Glazounow (1865), prelude D flat.
Rachmaninoff (1862), prelude C sharp minor.
Tschaikowsky (1840-1893), Valse, op. 40, No. 9; Romance, op. 5; Humoreske, op. 10, No. 2; Andante, Fifth Symphony; Mazurka, op. 9, No. 3.
Rubinstein (1829-1894), Romanza E flat; Kamennoi-Ostrow, No. 22; Staccato Etude.

* * *

The Chicago Mendelssohn Club, at its second concert, February 8th, gave Bruch's "Frithjof," with Mr. Charles W. Clark and Miss Gertrude May Stein as solo artists, the whole under the direction of Mr. Harrison M. Wild.

* * *

In a series of eight programs of pupil's recitals given at the Chicago Musical College a number of American composers are represented and a number of composers living in America. Of the latter rank I mention Mr. Borowski of the Musical College, two of whose piano pieces, "La Coquette" and "Minuet," are given, and Mr. Sternberg. Of the Americans proper there are Mme. Rive-King, with "The Bubbling Spring"; Sherwood, "The Nun and the Fountain"; Dudley Buck, "When the Heart is Young"; Kaun, Valse Elegante; Roney, "The Throstle"; Gottschalk, "Springtime of Love"; Geritt Smith, "Slumber Song", and MacDowell, "Thy Beaming Eyes."

* * *

A curious example of well-qualified musicianship appears in the programs of two recitals by Mr. H. J. F. Mayser at Lancaster, Pa. The first was for piano, containing such selections as the Haydn variations in F minor, the Schumann Sonata in F sharp, Preludes by Chopin, etc. And the second an organ recital, the most important things in which were the Prelude and Fugue in B minor by Bache, a Rheinberger Sonata, and Suite Gothique by Boellman.

* * *

Managers of ladies' clubs desiring to design something particularly fine in the way of printing for festival programs, would be very fortunate in following the example of a recital of com-

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positions by Mrs. H. H. A. Beach, given by Mr. Charles B. Stevens in Detroit, February 23d. The program took an unusually wide range, containing three flower songs given by the Madrigal Club; "The Rose of Avontown," a Cantata for female voices, also by the Madrigal Club, and a variety of the most beautiful songs of this justly famed composer. The program itself was one of the most elegant pieces of printing which has reached this office.

* * *

March 7th and 11th Mr. Emil Sauer gave two piano recitals in Chicago with programs substantially the same as those played in the East. The last recital consisted almost entirely of light selections, the only exception being the Fantasia, op. 49, by Chopin. The playing was very charming indeed in every way, musical and thoroughly enjoyable. There was a large audience in attendance and a great deal of satisfaction was expressed. In the general range of the programs, as well as the manner of playing, Mr. Sauer fully defined his merits and defects. A pianist capable of presenting a program so light, not to say superficial, thereby defines his individuality as one more easily pleased than discerning. A pianist of the first order, who was at the same time an artist of deep musical sense, would fail to find pleasure in an undertaking of this character and in sheer self-defense would have felt obliged to put in some more serious works.

* * *

Programs have been received for four piano recitals at Atlanta, Ga., by Mr. Fordyce Hunter. The first was a miscellaneous recital beginning with Beethoven's Sonata in E flat, op. 31, No. 3, and closing with the Liszt Polonaise in E, following with much the usual range of piano recitals. The second was a Grieg program, containing the Ballade in G minor, the Sonata in E minor and several of the lighter works. The third was a Chopin recital, beginning with the Ballade in G minor, followed by four Etudes, two Nocturnes and smaller pieces, and ending with the Scherzo in C sharp minor. The fourth was a program of American works, beginning with McDowell's "Sonata Tragica." To judge from the selections, Mr. Hunter must be a pianist of more than ordinary power.

* * *

Mme. Carreno gave on March 4th her closing recital, with a program consisting of the Bach-Tausig Toccata and Fugue, in D minor, the Beethoven Sonata Appassionata, the Schuman Sonata in G minor, and the whole ending with the Polonaise in E major by Liszt. A number of smaller pieces were also included. On this occasion Mme. Carreno played in a very beautiful manner, with all her old-time brilliancy and fire. There is very little of novelty in her playing, because her repertoire is practically the same as it has

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been for a long time, but she has personal qualities of an exceptional kind which always appeal to an audience.

* * *

Mr. E. R. Kroeger has been giving some very charming piano recitals in St. Louis lately. Beginning with the Mozart Sonata, he followed this with no less than sixteen preludes by Chopin, after which came selections from Moszkowski, Jensen and Liszt.

* * *

The cantata of "The Holy City," name of author not stated, was given by the Doane College Choral Club at Crete, Neb., March 1, under the direction of Mr. W. Irving Andruss. On such occasions it would be better to favor the composer with the trifling advertisement of his name in connection with his work.

* * *

Mr. E. M. Bowman's Temple Choir of Brooklyn lately took a night off and performed a comedy called "The Capture of Santiago," in the church parlors. This, for a Baptist church, seems to be coming on very well.

* * *

A well-drilled choral society is working at Dover, N. H., preparing a festival to be held in May coming. The selections will consist of "The Crusaders," by Gade, and a number of Wagner choruses.

* * *

Mr. von Grabill is playing a "Hommage to von Grabill," composed by Mr. Harvey Wickham. This is more delicate than reprinting newspaper puffs on the program.

* * *

The American Conservatory of this city publishes the "Conservatory Quarterly," in which members of the faculty offer such suggestions and ideas as press for utterance. In a recent issue Mr. Allen Spencer has a paper on programs and pianists, in which he begins by citing the saying of a celebrated pianist, who, when he will play the Brahms-Hendel variations, always makes it a point to mention the fact that there are twenty-five variations and a fugue, in order to forewarn his hearers that they are booked for so many. Mr. Spencer finds in this proceeding a reason for a growing disfavor of piano recitals, and thinks that visiting artists show better sense in confining themselves to short and lighter numbers. Mr. Spencer thinks that if Mlle. Kleeburg, the French young lady pianist, should print her programs in a book it would be of great serivce to pianists desiring to make interesting programs but lacking sense for doing so without being tedious. In short, Mr. Spencer would simplify life by leaving out the hard words and the trying alternatives. It is a pretty idea, but great things do not lie that way.

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PARIS CHEVE METHOD.

Mr. W. S. B. Mathews: Dear Sir—I wish to thank you for the liberal space given to the criticism of the Golin Paris Cheve method in the last number of your valuable magazine. In the hope, however, of removing all doubts as to the superiority of the Cheve method for teaching sight singing in the schools, allow me to enclose a few programs. One of these especially was witnessed by hundreds of teachers at the meeting of the M. T. N. A., held in New York, June, 1897. They will give an idea of the unparalleled practical results that have been and can be obtained by this system. This, we believe, will prove far more convincing than a deluge of arguments. As far as musicians' and educators' indorsements, we have a list of most distinguished and illustrious names. Still, in this progressive century, we think that the work accomplished is of more value to those seeking the truth.

If not imposing upon your generosity, may I ask to have this communication and the program referred to appear in your progressive magazine at your earliest convenience. Believe me, gratefully yours,

JOHN ZOBANATY.

Port Deposit, Md., March 14, 1899.

Mr. W. S. B. Mathews, Editor of MUSIC: Dear Sir—In reading an article on the Galin-Paris-Cheve method of sight singing, which appeared in the February number of your magazine, I find the closing remark reads as follows: "The present reviewer doubts whether this system would give equally good results as the tonic sol fa, but it at least is worth examination by teachers."

Allow me to ask the "present reviewer" upon what grounds he bases his doubts as to the results obtained by this method? Has he ever seen any of the work done by students of this system? If not, how can he give voice to an honest opinion?

For the benefit of all teachers of sight singing, and speaking from practical experience, I would like to say that, after careful investigation of various methods, I find that the results obtained by the use of the Galin-Paris-Cheve method exceed those of any other to such an extent that no comparison can be made.

If the "present reviewer" had ever seen any of the work done by pupils of this method, he would regret having done the system an injustice in prejudicing the public against it by expressing any doubt.

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Believing you are entirely disinterested in this subject and aim at a higher education in music, I trust you will give space to the above, thereby rectifying any wrong impression your readers may have received. Yours truly,

JOSEPH H. WILEY,
Director of Music.

ANOTHER CORRECTION.

In the February number of MUSIC, under the heading, "Public-School Music," I was pleased to notice a review of the Galin-Paris-Cheve method of sight singing as translated, revised and augmented by Prof. John Zobanaky, the recognized exponent in America; but I would beg to make a few corrections and additions. The reviewer speaks only of the elementary book, parts one and two. In the concluding remarks it reads, "The staff notation is introduced, more or less, throughout the book," but he failed to notice that the supplement contains the staff notation only, and is arranged in such a way that pupils very quickly learn to read in all the different keys. The staff in the elementary book is introduced in an easy manner for presentation to young children after they have become somewhat familiar with intonation and time, by the figure notation, which is used as a means to an end, making it much easier for children, as well as adults, to master difficulties in time and intonation. The staff is not neglected at any time.

The secondary book, which was not mentioned in the review, contains the minor mode, the study of chromatics and Cheve's Theory of Music, renowned for its clear and comprehensive demonstration of the whys and wherefores. There is also in course of publication a series of graded solfas and duetts for choristers and professionals, to be used as a companion to the manual already published, and making use of the staff notation exclusively.

ELLEN MAYERHOFER.

NOTE.—The foregoing corrections are given with pleasure. Mr. Zobanaky's enclosures gave a number of melodies in staff notation, which were sung in public tests at first sight by his classes. The difference between tests of this kind and tests conducted in a special notation is a very important one, and deserves notice. The melodies were such as would be very unlikely to be correctly sung by school children independently of instruments, unless instructed upon a scientific method.

In mentioning the Tonic Sol-fa as probably superior, I was governed by long-existing admiration for the scientific analysis of elementary principles of vocal music made by the Curwens father and son, and by the success which has attended their work in England. I am glad to learn that the Galin-Paris-Cheve system affords equal advantages, if not superior.

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At all events, I like now and then to go upon record as to two points: First, that as singing is generally taught in schools, reading music is haphazard and not certain; and second, that an easier notation than the staff is of the greatest possible advantage in the elementary stages, because owing to the confusion of subjects presented by the staff precise separation of topics and accurate elementary ear-training is practically impossible by its use; and further, the teachers themselves are rarely sight-readers in a true sense. What is needed is not simply the ability to sing an easy melody in diatonic mode, or even modulations to one or two removes; the entire chromatic and enharmonic modes must be rendered possible and certain. Modern music runs into these and modern singers must learn what they signify or else continue to do as most of them do now—guess. W. S. B. MATHEWS.

QUESTIONS ANSWERED.

(By Mrs. Emma Thomas.)

Question. How would you divide the time in the first grade where twelve minutes is allowed for singing?

Answer. A lesson in the first grade lasting twelve minutes should be divided as follows: (1) Sing scale and match tones, one minute; (2) sing little familiar rote song, one minute; (3) sing parts of the scale with "loo," and require the pupils to sing the tones applying the syllables, one minute; (4) sing scale tones up or down and require pupils to tell whether tones ascend or descend, half minute; (5) turn to the chart, sing the page assigned, and review as much as possible, and close with a little song.

Question. Do you think it a good plan to have the pupils write music?

Answer. I most certainly do believe in children writing music. Give them the dictation work; the original melody writing. I have found some pupils with considerable talent, and many will, if encouraged, write melodies at home and bring them to me.

Question. With a class of children just entering school for the first time, how soon would you begin the chart work?

Answer. I think after they have been in school from eight to ten weeks they are ready for chart work. It is of the greatest importance that the singing disposition of the children be cultivated. We will find several classes of children in this beginning class: Those who have sung at home and at Sunday School; those who have never been encouraged to sing, and who have not tried to sing, but who very easily join the first class; then the third class are children we call monotones. We must give that class much individual attention. Our first work is to get all our children to sing well together. Select simple, well-written songs—

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songs that will appeal to their childish imagination, songs well adapted to the grade. Be very careful to pitch the songs correctly. To teach a song well requires care, taste and intelligence on the part of the teacher. After the class can sing a few songs well together, teach the scale as a tune by rote. The pupils will then be ready for regular drill work. This preparatory work will, I think, take about two months.

Question. I am giving my schools some of the folks' songs. This month I am giving them "Home, Sweet Home." I know the words were written by John Howard Payne, but I cannot remember anything more. We have no public library in the town where I teach, so that I cannot find anything more about this piece. I would like to give my children a few interesting facts regarding the author of this piece, and should be pleased if you can give me some information regarding it.

Answer. "This song," Charles Mackay says, "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it." Yet I remember reading an article some weeks ago, in which it was stated that Mr. Payne never knew what it was to have a home after the death of his mother, which occurred when he was thirteen years of age. Perhaps it was due to the heart hunger for home, designed never to be gratified, that caused him to write the song. John Howard Payne was born in the state of New York, June 9, 1792. He was a very bright youth. At the age of fourteen he edited a weekly paper. Payne was author of a number of dramas. In one of these, "Clara, or the Maid of Milan," appears the words of "Home, Sweet Home." Almost everything he wrote has been forgotten, but this one song will always keep alive his name. It originally appeared as follows:

'Mid pleasures and palaces, though we may roam,
Be it ever so humble, there's no place like home!
A charm from the sky seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.
Home! home! sweet, sweet home!
There's no place like home, there's no place like home!

An exile from home, splendor dazzles in vain;
Oh! give me my lowly thatch'd cottage again!
The birds, singing gaily, that came at my call—
Give me them, with the peace of mind dearer than all.
Home! home! etc.

How sweet, too, to sit 'neath a fond father's smile,
And the cares of a mother to soothe and beguile;

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Let others delight 'mid new pleasures to roam,
But give me, oh, give me! the pleasures of home!
Home! home! etc.

To thee I'll return, overburdened by care;
The heart's dearest face will smile on me there;
No more from that cottage again will I roam—
Be it ever so humble, there's no place like home!
Home! home! etc.

In 1841 Mr. Payne was appointed United States Consul at Tunis, Africa, where he died in 1852. For thirty-one years his ashes reposed in a foreign grave. In 1883 a wealthy American philanthropist, I think by the name of Corcoran, had his body brought to this country and buried in Oak Hill cemetery, Washington, D. C. The interment, which took place June 9, 1883, was attended by fully 5,000 people, among them President Arthur and members of his cabinet. "Home, Sweet Home" was sung by a full choir. Mr. R. S. Chilton read an original poem, two stanzas of which are as follows:

The exile hath returned, and now, at last,
In kindred earth his ashes shall repose;
Fit recompense for all his weary past,
That here the scene should end—the drama close.

The home-sick wanderer in a distant land,
Listening his song, has known a double bliss;
Felt the warm pressure of a father's hand,
And, seal of seals!—a mother's sacred kiss.

While the exercises were in progress the following telegram was received from Will Carleton:

"Although today, with reverent tread,
I may not join your throng,
My heart is with the living dead,
Who wrote the deathless song."

A handsome monument, surmounted by a bust of the poet, now covers the grave. On the front of the shaft is the inscription:

JOHN HOWARD PAYNE,
Author of "Home, Sweet Home."
Born June 9, 1792.
Died April 10, 1852.

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On the reverse side are the following lines by R. S. Chilton, which were also on the tombstone which marked his resting place at Tunis:

"Sure, when thy gentle spirit fled
To realms above the azure dome,
With arms outstretched, God's angels said:
Welcome to Heaven's home, sweet home."

I have read that in our late war with Spain that the different bands never played "Home, Sweet Home," as it would have caused the soldiers to feel homesick. I obtained these verses quoted above from an article written for the "Interior" by Mr. Ford.

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MUSICAL CLUBS

THE NATIONAL FEDERATION OF MUSICAL CLUBS.

Rockford, Ill., March 17, 1899.

I enclose a circular of our Federation, which has just been sent to the clubs by the secretary. Would it be possible for you to give us space enough in your next issue to publish the circular in full, with a few items added? We shall be truly grateful for all you can give us in the next MUSIC, for it will be the last one which can be of any benefit to us before our biennial meeting the first week in May. The added items are as follows:

There will be a meeting of the executive board of the Federation in St. Louis on Tuesday, May 2d, the day before the convention begins.

The Philharmonic Society of St. Louis offers through its conductor, Mr. Joseph Otten, a fine choral and orchestral performance on Tuesday evening, May 2d, complimentary to the officers and delegates of the Federation, Bruch's "Arnimius" being the work chosen for that occasion, and it is hoped that as many delegates as possible will arrive in time to avail themselves of the opportunity to hear this grand work so finely rendered and also to be rested after a refreshing night's sleep to begin the first session of the biennial on Wednesday morning, May 3d. Every effort is being put forth to make this first biennial of the Federation a red-letter day in the history of musical clubs throughout the country, and it is earnestly hoped that the non-federated clubs will accept the cordial invitation extended by the Federation to visit St. Louis at this time and enjoy the musical privileges, though they are debarred from the business part, and also from the many benefits during the year which fall to the lot of those clubs who constitute the body.

By order of the executive committee, clubs joining the Federation after February 15th will not be required to pay dues again until April 1, 1900.

If you wish to send any correspondent of MUSIC down to St. Louis to attend the biennial we shall be pleased to do all we can for them. Thanking you for the great assistance which you have given to the Federation by the space devoted to it in the columns of your valuable magazine, I am,

Most cordially yours,

MRS. CHANDLER STARR,
First Vice-president N. F. M. C.

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LECTURE BY WILLIAM ARMSTRONG ON AMERICAN SONG COMPOSERS.

Mr. William Armstrong gave his lecture with the above title in University Hall, Chicago, March 8th, before a very large audience. He began by tracing the development of music in this country, giving great credit to Mr. Theodore Thomas as a pioneer worker in the cause of good music. In this credit Mr. Armstrong was mistaken. The pioneer work was done long before Mr. Thomas came to years of discretion, and conditions were prepared without which it would have been impossible for Mr. Thomas, even with his indomitable will, to have attained his present rank and influence. The remainder of the lecture was devoted to short sketches of the more prominent composers, all given in Mr. Armstrong's delightfully easy way, and the whole illustrated with a program of songs, which, unfortunately, was not selected with so much care as might have been desired. Particular exception might be taken to the closing number, which was a concert waltz by Miss Kate Vanderpoel. This composer, it is said, does not write her own works, but only the melodies, employing some more capable composer to furnish them with their proper setting of chords, etc. In spite of this combination of two or more intellects this concert waltz is one of the worst pieces of trash ever offered to the public. It was sung by Mrs. Genevieve Clark Wilson, who is entitled to the credit of its selection for this program. Mr. Charles W. Clark sung that very musical song of Chadwick, "O Let Night Speak of Me," a "Folk Song" by MacDowell, and Walter Damrosch's "Danny Deever." The latter is certainly one of the most grewsome subjects ever offered a confiding public under the form of a song.

RACHMANINOFF.

Mr. Walter N. Dietrich, of Philadelphia, sends the following particulars in regard to Rachmaninoff and Strelezki: "Rachmaninoff was born in 1873 at Novogord and studied at the Imperial Conservatory of Moscow under Arenski and Siloti. Siloti played several of his compositions in America last season, especially the C minor prelude. Rachmaninoff's composition, Op. 3, is very good. Are you certain he studied with Rimski-Korsakow, who teaches at the Conservatory of St. Petersburg?

"Strelezki was born in 1859 at Craydon. Studied at Leipzig Conservatory, also under Madame Schumann. He often visited Philadelphia some years ago. The last I heard of him he was in Detroit. Wm. Rohlfings Sons at Milwaukee can possibly tell you much about him, as they publish a number of his compositions.

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At Columbia, Mo., Miss Lillian P. Hunt, a charming player, gave a recital with the following numbers:

Bach—Italian Concerto.
Beethoven—Sonata, Opus 110.
Schumann—2d Kreisleriana.
Moszkowski—Etincelles.
Liszt—At the Spring, Waldesrauchen.
Chopin—Etudes Op. 10, No. 3 and 4; Polonaise E flat, Op. 22.

The piano playing was interspersed with songs by Mrs. Cora B. Elgin-Reid, consisting of selections from Haydn's "Creation," and two songs by Mrs. Jessie L. Gaynor, "And I?" and "Sleep Song." Miss Hunt is a very charming player, indeed, and her recital was a well deserved success.

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REVIEWS AND NOTICES

(From Clayton F. Summy Co.)

CONDENSED FINGER TECHNIC. By P. C. Lutkin.

Part I—Rhythmical Five Finger Exercises, 60 cents.

Part II—The Schooling of the Thumb, 60 cents.

Part III—Preparatory Exercises for Part Playing, 50 cents.

The rhythmical five finger exercises are not rhythmical in the strict sense of the term. On the simple formula C D E F G various exercises have been composed in which the different hands more independently, always progressing from C to G and back again; but while they begin together each hand takes a different time movement, as, for instance, in the second exercise the left hand plays quarter notes while the right hand plays a quarter and two-eighths alternately. In the third exercise this is reversed, the left hand having the quarter and two-eighths. In the fourth and fifth exercises one hand plays quarters while the other plays eighths. In the sixth one hand plays quarters while the other plays a quarter and a triplet in eighths successively. Many other rhythmical complications arise, affording no doubt valuable practice, subject, however, to a certain discount, in the fact that the results are thoroughly unmusical in all cases. While rhythmical difficulties occur in music over and over again not unlike those here given, they always occur on a musical foundation and not on a purely mechanical foundation as we find them here. For instance, in the second exercise, in the first measure, we begin with the octave, but the third beat is a minor ninth, the fourth a major ninth. In the second measure the first beat is a sixth, the third a minor seventh, the fourth a minor ninth, and so on. Nor are these dissonances sanctified by any kind of musical quality whatever. The exercises in this first part will be useful to anyone as far as mechanism goes, the only question in the mind of the reviewer being whether some more satisfactory musical way of arriving at the same result might not have been found.

Part II consists of exercises for passing the thumb in the scale and arpeggio movements. It is a very good series of exercises indeed and will be a valuable assistant to almost any teacher. The third book is also specifically useful. It consists of a variety of exercises, mostly in two parts, with fingering given, to facilitate legato playing of two independent voices such as is constantly demanded in the works of Bach and of the old school.

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REVIEWS AND NOTICES.

CHURCH MUSIC. By Prof. P. C. Lutkin.

Te Deum Laudamus, in the key of C.

Magnificat and Nunc Dimittis, in the key of B flat.

"The Lord Shall Comfort Zion," anthem for tenor solo and chorus.

Choir leaders in search of good music of medium difficulty can be recommended to these three pieces of Prof. Lutkin with confidence. All are spirited, musicianly and pleasing. The melodic qualities are very good indeed, and the mastership sound without being pretentious. Exactly why the phrase, "joy and gladness," found therein should be set in a minor key when the prevailing key of the piece is major might not be easy to explain on aesthetic grounds. One would have said a priori that the major mode would have been better. They are all good practical church pieces.

(From Breitkopf & Hartel.)

BONVIN, IN DER SOMMERNACHT (In the Summernight), for mixed choir, baritone solo and pianoforte, Opus 39.

A well made and pleasing short cantata of perhaps five minutes' duration, for voices, with piano accompaniment. The principal drawback to this work is in the nature of the poem. The title, "In the Summernight," gives promise of something pleasing, but here all find a variety of descriptive incidents of an unexpected kind. The baritone solo is so unfortunate as to find a murdered man in the woods, and then all concerned take part in the grief of the widow. This episode complete, we return again to the sweetness and the stillness of the summer night, when all men are sleeping and dreaming.

The other drawback to the work, from an English standpoint, is the extremely literal and unidiomatic translation of the text; for instance, such lines as these occur: "Wide opened the door. There sallies forth a hound, and whining he draws me inside. I follow with anxious spirit." The syntax of the adverb "inside" is a little questionable in this case, and the expression is by no means an equivalent to the German "ins Haus." So also "sallies forth" is not an ordinary performance of a hound. The German says he "springs out." A body of people might sally forth, and even under certain conditions perhaps a single individual, but it is a very unusual thing for a hound to do, although in this instance the circumstances may have justified it. Again, "The ranger intrepid, lo! dead he lies." So again where the German has it "Wie ist—so schön und so still die Welt," of which the English is, "How is—so fair and so still the world." An equivalent, but what a difference! In these days of international copyright and linguistic omniscience phrases like these ought not to occur.

HERMANN, SONATA STUDIES FOR PIANOFORTE AND VIOLIN. Book I. Easy.

These little volumes for pianoforte and violin respectively con-

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tain twelve movements as follows: Andantino sostenuto e cantabile, Mozart; Allegro comodo, Krause; Andante, Schubert; Andante un poco, Bach; Allegro (Giga), Handel; Tempo di Menuette, Haydn; Carattere Espagnuolo (Moderato), Weber; Andantino con moto, Niels W. Gade; Presto, Krause; Allegro, Mozart; Allegretto moderato, J. L. Dussek; Larghette und Allegro con brio, Handel. A most useful and well selected collection of pieces, likely to be popular with teachers and amateurs.

WAGNER ALBUM FOR PIANOFORTE, No. 1602. Volksausabe.

The publishers have performed a very kind service for musical amateurs in general. It contains ten selections from the opera of "Lohengrin," arranged for two hands on the piano, and very conveniently and well arranged, moreover. The selections consist of the Prelude, Lohengrin's Arrival, Elsie's Duet with Ortrud, the Procession to the Church, Introduction to the Third Act, the Bridal Chorus, etc. This is followed by six selections from "Tristan and Isolde"—The Prelude, Kurneval's Song, Tristan's Song and the Death Song—and the whole is concluded by a little instrumental piece of Wagner, the Menuett from the Sonata in D flat, written apparently when he was very much under the influence of Mozart.

REINECKE ALBUM FOR PIANO.

The Reinecke Album, No. 1674 of the popular edition of Breitkopf & Hartel, consists of some practical and pleasing selections from the works of Reinecke, and will be welcomed by many players who are fond of this genial master. The book will also be a great convenience to musical clubs, because the selections for an album of this character are made with the utmost possible care to include those pieces most likely to give a favorable impression of the author. There are ten selections in all.

BENEDICTUS, FOR ORGAN. By Prof. Phillip Wolfrum, Opus 30, No. 1.

A thoroughly modern organ piece of moderate power with indication of registration, by Prof. Wolfrum of Heidelberg. A beautiful selection full of delicate modulations and poetic counterpoint. Requires good technic, but not of great difficulty.

WALTZ IN B FLAT, Opus 131, No. 1. By S. Jadassohn.

A pleasing little piece within the limits of the fourth grade by the veteran and inveterate composer, Jadassohn.

"SWEET NIGHTINGALE," a song for one voice. By William A. Howland.

A very charming and delightful song for soprano. Deserves to be widely known, particularly so as it is well written to the English words.

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CONCERT POLONAISE FOR PIANOFORTE, Opus 7. By George W. Hunt.

A somewhat pretentious concert polonaise, capable of good effect. (Arthur P. Schmidt.)

QUINTETT, Opus 38. By Arthur Foote.

In this well made and very ambitious piece of chamber music, which Mr. Foote has dedicated to the Kneisel Quartet of Boston, we have a strongly made and highly individual work, showing a serious composer in a very favorable light. The theme in its slow movement is very unusual in its harmonic construction, as if the composer had been searching for ecclesiastical designs, but the treatment is very nice indeed. A further notice of this work will be given later on after more careful study.

Apropos to a recent performance of this work in New York by the Kneisel Quartet, "Musical America" says:

"Mr. Foote's new work is admirably constructed, refined and thoughtful, and discloses, throughout the four movements, skill of a high order. The termination of the first movement seems somewhat abrupt; and this may also be said of the last movement. The intermezzo is a most graceful bit of writing. Indeed, it is charming in idea, and developed in a clear and logical manner. The instrumental coloring is more than clever. Mr. Foote shows a great advance in his instrumentation, and his grasp of the fine possibilities of the strings has broadened and strengthened. The Scherzo is conceived and written in a bright, cheerful vein, and aroused the audience to much enthusiasm. And a really strong point of the whole work is the last movement. Unlike many modern composers, Mr. Foote's inspiration does not evaporate with the Finale. He has succeeded in giving us a work which, from beginning to end, keeps our interest alive and affords us genuine enjoyment. The composer presided at the piano with unexpected skill, and was recalled several times."

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PART III consists of exercises in part playing and is especially intended as a preparation for Bach. Pianists as a rule are very deficient in this regard and have but little conception of the movement or the importance of inner voices. Simple studies in two parts for each hand alone are first presented, and the difficulties are gradually increased by the addition of syncopations, substitutions, finger crossings and slidings. Practical excerpts from the Three-voiced Inventions and Fugues of Bach conclude the part.

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I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
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Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
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DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
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Hawley, C. B. I only can love thee. E♭ 3 E-g 60
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Sleep! Sleep! F 3 E-F 40
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My lady's girdle. F 3 c-D..... 30

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Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
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While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

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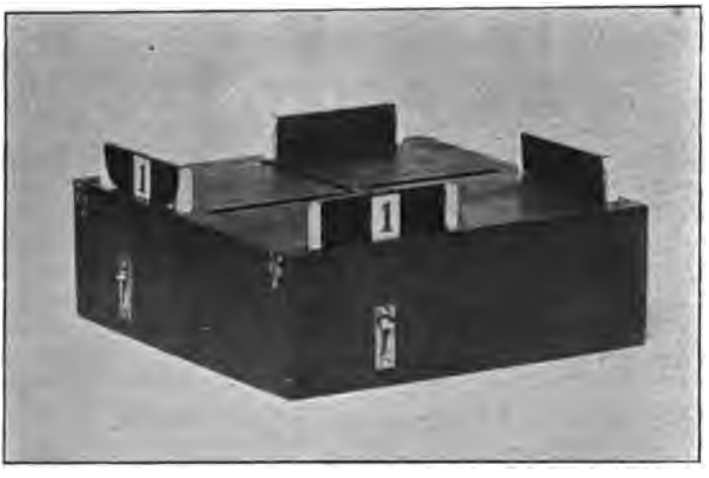

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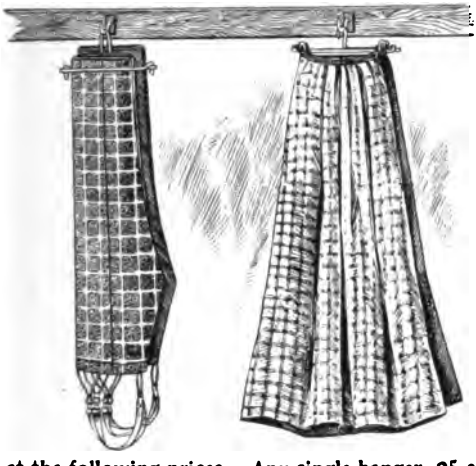

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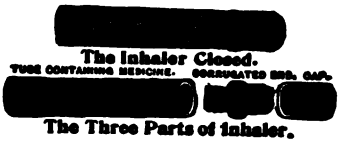

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